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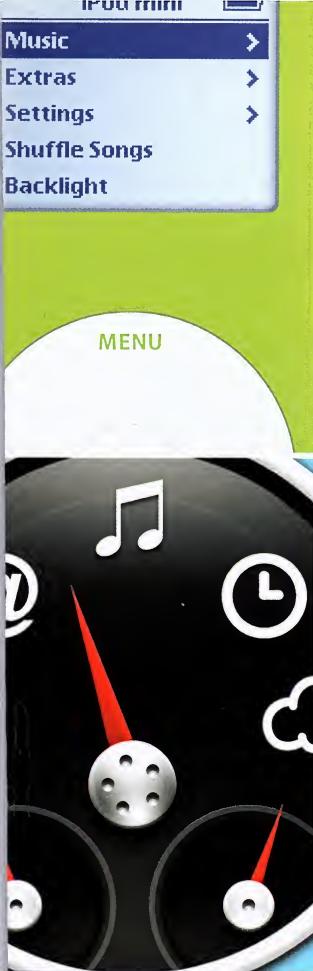
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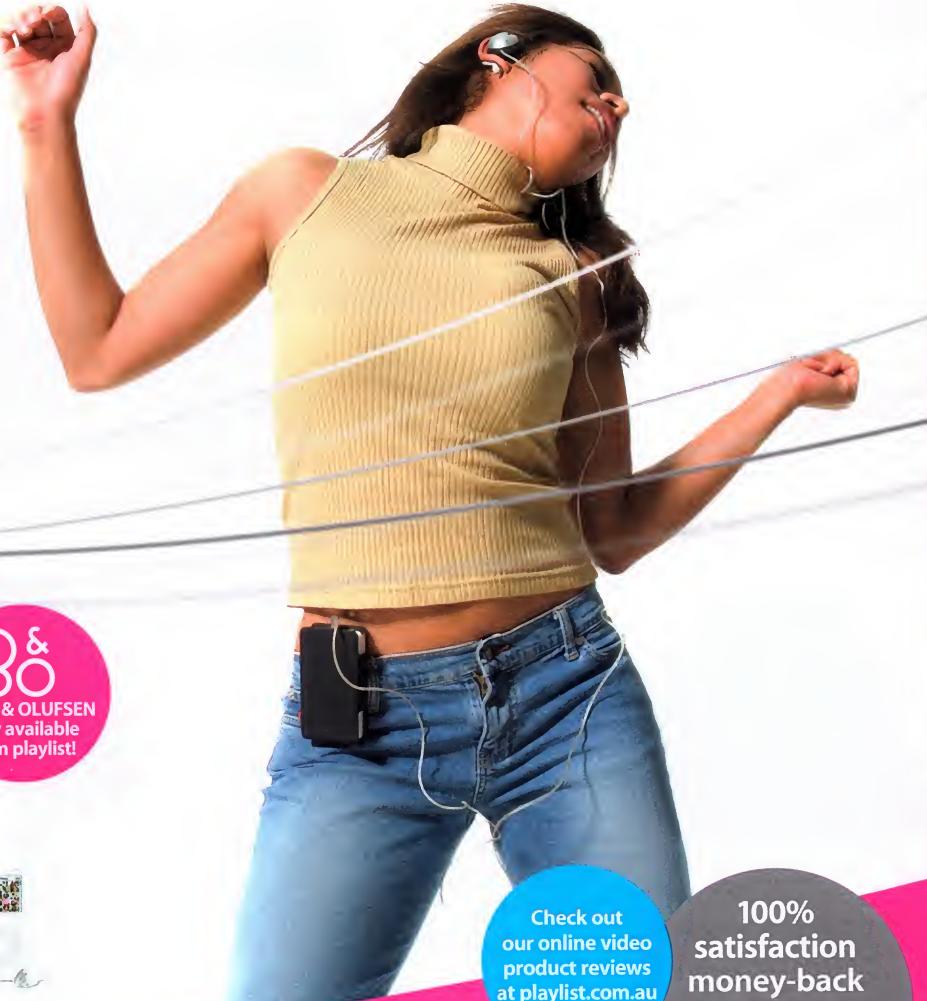
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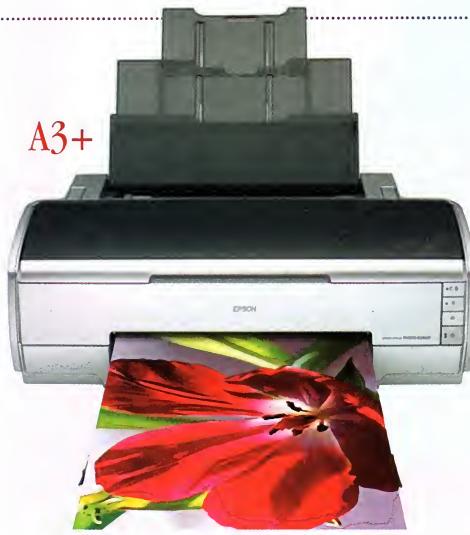
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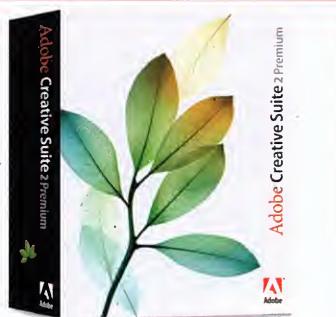
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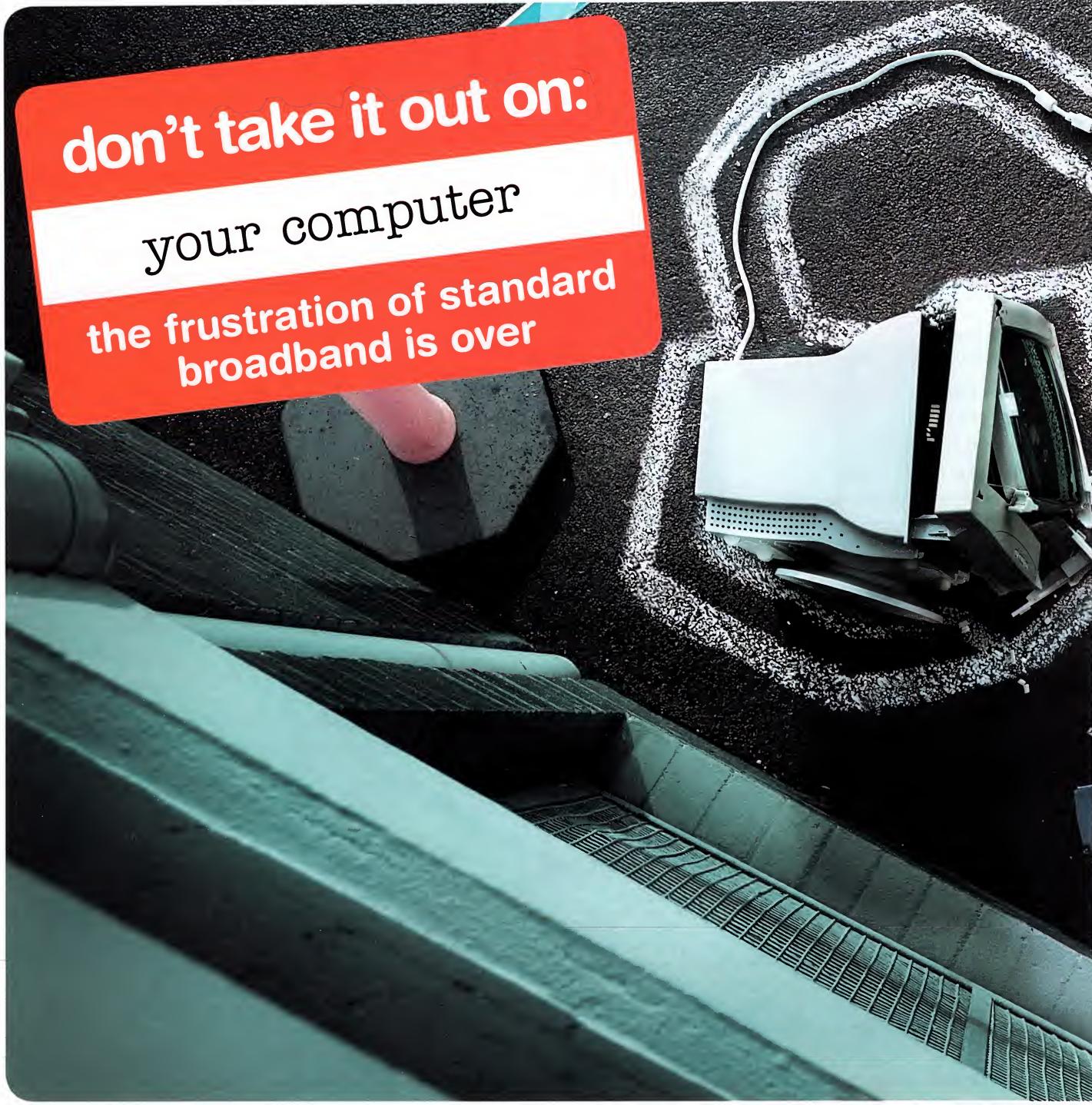
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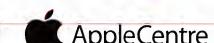
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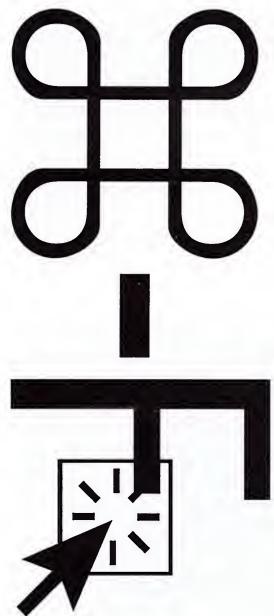
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Focus.

032

Old Mac, new tricks

By Kirk McElhearn,
Joe Kissell and
Gordon Meyer

So, you've upgraded to a flashy new Mac — but what do you do with the old one? You could leave it to gather dust in the closet, sell it on eBay or — shudder — recycle it. On the other hand, you could continue to get years of productive use out of it using our simple instructions.

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Printing goes beyond paper

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How to.

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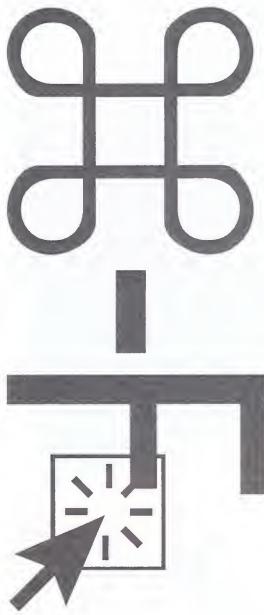
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Old files, new Mac

Help folder.

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Tips and queries from our readers



Buzz.

iPod patent blunder

023

Parts of the technology behind Apple's world-beating music player, it turns out, belong to Microsoft. As the legal manoeuvring begins, some are speculating that Apple may have to — gulp — pay Microsoft a fee for each iPod it sells. We have a more reasoned look at the possible outcomes.

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Updates offer easier, more flexible file transfers

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Brings pro tools to novice composers



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The freedom to create



From the Macintosh scene to the magazine.

By Matthew J.C. Powell.

**Hot Links**

www.apple.com/au/mightymouse
Here it comes, to save the day

Well, I'll be clicked

IT turns out the Mailbox pages of this August publication (particularly the August issue) are somewhat prescient. Within a few days of us hitting the newsagents with John Dunsire's letter speculating about Apple releasing a two-button mouse, the company did exactly that. Should Mr Dunsire like to send me a few tips on the ponies, I would be most grateful.

What makes the Mighty Mouse more significant than most other computer-rodents is the fact that it defies over twenty years of received wisdom about the "right" way a mouse ought to work. Apple has always argued that a single-button mouse was more intuitive than one with two or more buttons, and has continued to argue the case even as increasing numbers of its customers invested in third-party multi-button *mus muscula*.

Which is not to say that the Mac faithful have given up their passion for the "one button good, two buttons bad" mantra. A debate in the Mailbox pages last year raged for months and generated many more responses than we had any chance of publishing, quite a few of them firmly in the one-button camp. Two-button mouses (the debate about the correct plural rages on) were accused of causing everything from RSI to societal moral decay – really.

So it's significant that, within weeks of abandoning decades of dissing Intel, Apple also changed its mind about the number of buttons a mouse ought to have. Taken together, the two decisions represent a seismic shift in Apple's outlook.

Perhaps realising this, Apple has taken an ingenious approach to introducing the extra buttons. Placing your index and middle fingers atop the mouse in accordance with ergonomic principles, you can either press with your index finger for a standard (left-button) click, press with your middle finger for a right-click (the equivalent of a control-click) or press with both, in which case the mouse acts exactly like a single-button mouse. No extra configuration needed. It's all done with touch-sensitive technology similar to the scrolling trackpads on recent PowerBooks.

If you happen to use your mouse in a non-standard grip (as does Keely, our Studio Design Manager) you can designate the right surface of the mouse as the primary button, so it behaves like a left-click. This would also be great for lefties. You need OS X 10.4.2 or higher for such configuration.

Of course, Mighty Mouse is not just a two-button mouse. It also features a little trackball not dissimilar in appearance to the nipples on IBM ThinkPads (leading some wags to refer to it as the "titmouse," but this publication will not stoop so low). The trackball allows vertical and horizontal scrolling in most applications (horizontal scrolling in Illustrator seems to be a bit of an issue)

and in some apps (iPhoto for one) you can scroll in pretty much any direction. Once you've used a horizontal-scrolling mouse for Photoshop work, you will never want to give it up.

But wait, there's more. The scroll ball can also be configured as a button. On top of that, squeezing the sides of the mouse acts as yet another button – that's four in all.

In OS X 10.4 or 10.4.1, these last two buttons are limited to activating Exposé or Dashboard. In 10.3.9, they're just for Exposé. In 10.3.8 or earlier, they effectively don't exist.

In 10.4.2, the range of options broadens immensely. You can switch between applications, launch applications or start Spotlight searches. All from your mouse.

Not so much gripes. In the spirit of always wishing Apple on to greater things, there are a few little extras I'd like to see from the Mighty Mouse.

First, I'd like it to be wireless. I know, wireless mouses eat batteries like popcorn and one with touch-sensitive technology would be particularly ravenous, but I hate wires. Rechargeable batteries sounds like a good idea, eh?

Second, I'd like to be able to configure buttons three and four as back and forward buttons for web browsing. That's what I use the side buttons on my Microsoft mouse for, and I've kind of got used to surfing that way. I actually think OS X has enough ways to launch applications and activate Exposé – perhaps too many, given how often I do both accidentally – so a bit more freedom in configuration would be nice.

These are minor quibbles with a great product, though. If this is the result when Apple changes its mind about the way a Mac ought to be, I'm looking forward to those Intel boxes.

A note about the name. I was a tad worried when I got the press release about the Mighty Mouse. Naming a product after a cartoon character seems like asking to be satirised – it also opens one up to potential litigation. I thought there might have been some mistake.

Sure enough, though, a note on Apple's web site reads "Mighty Mouse is a registered trademark of Viacom Consumer Products, used under license". So Apple actually paid money for the use of the name, deliberately choosing to endure whatever satirical barbs may come its way.

So go ahead – take the mickey.



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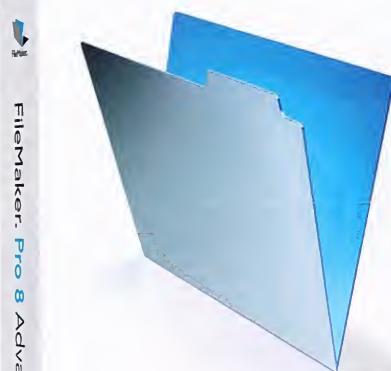
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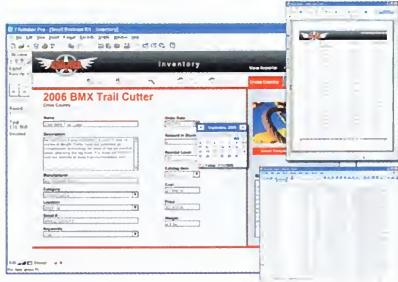
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next byte



FileMaker

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Each issue Conexus (02 9975 2799) gives a JBL OnStage to the *Australian Macworld* reader who sends in the most interesting or provocative letter.

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Get out there and read about your fellow Mac users.

Have a whinge!

In response to your most recent editorial, I agree that the Apple software and hardware are currently a little out of step. Steve Jobs realises this, and has responded by banishing its processor vendor IBM, perhaps forever.

This is not to say that the hardware you are using is particularly deficient. I refer in particular to the capabilities of the new release of iChat under Tiger. A little over two years ago I purchased videoconference equipment for the five sites of my organisation. The total cost was over \$70,000. To host four-way conferences would have added another 40 percent to the bill.

Since then Apple has brought video communications out of its specialised market and onto the consumer desktop. There had been other attempts — ranging from woeful to so-so. iChat and iSight still won't outperform a professional room system, but for bringing individuals together it fits the purpose beautifully.

The software is very capable, and in an ideal world would be fully functional on all Macs supported by the current OS. Unfortunately, the world is not ideal — we are not all connected by free, vast bandwidth networks. A single stream of uncompressed 640x480 video

requires over 3Mbit/s — more than enough to choke your ADSL connection and chew your download limit. iChat compresses this stream by 90 percent or more, but compression comes at a cost, and the cost is processing power.

So your G4 PowerBook won't do four-way videoconferences? It still does everything you needed in the past, and plenty of people are still willing to pay hundreds of dollars for those machines (just check eBay). This is testament to the quality of design and construction of your "lousy old" machine.

If four-way video is your killer app I suggest you hock your PowerBook and get an iMac. The display is dazzling, and you will enjoy a plethora of performance improvements in both software and hardware.

Apple is ahead of the hardware, the networks and the consumers on this one. If you want to go into the future you may need to leave some of the past behind.

Dr Peter Hines
The University of Sydney, NSW

Some good points there, Peter — basically we're in agreement I think. However, there are some things I should respond to here. First up, I never called my

PowerBook "lousy," and I wouldn't, ever. It's been a reliable workhorse for going on four years and I'll give it up only to satisfy my curiosity about the coming generation of Intel 'Books. When I do give it up, it's staying in the family — no eBay for my 'Book.
Second, videoconferencing isn't my only killer app. As I live in Sydney and commute to Melbourne, portability is top of my list, and an iMac won't do that. If I'm wrong, I'm wrong, but I suspect there are a number of "road warriors" out there enviously eyeing those multi-way video chats. — M.J.C.P.

Exorcist required

I believe that iPods are taking over the world; mine has taken over my amplifier! I recently hooked up my iPod Photo to my old amplifier through the AV "Record In" jacks left vacant by my dear departed tape deck. The amp also has Auxiliary and Phono jacks, occupied by my DVD and record players. The only way to get the sounds of my iPod through my speakers was through the Tape Monitor button on the amplifier, which I used.

Well, it seems neither of us was happy. I unhooked the iPod, less than impressed by the overly heavy bass and fluctuating volume, but left the

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cable connected to the amp. Last night, I reattached the iPod and music came to my ears. Still not totally satisfied, I went to play with the bass levels and noticed the Tape Monitor button wasn't selected...

I checked the Auxiliary button and it was. I then hit the Phono button and the music suddenly got deeper and richer. I switched between all of the functions and the only one not playing my shuffling sounds was the Tape Monitor — which was what the iPod was still connected to. I checked repeatedly. The problem is definitely not with my sanity. My only question is: will it still play my favourite tunes if it doesn't like my new girlfriend?

Con Nats
Newtown NSW

Perhaps your amp is being haunted by your dear, departed tape deck? — M.J.C.P.

Stop yer whining

After opening a subscription three months ago — on the back of this mag being a more intelligent read than most — I'm starting to get over a theme: moaning. Sure, anyone following the Mac scene will swiftly notice what a big fat bullyboy their manufacturer is. Of course, intelligent debate about any subject involves constructive criticism — but how far and for how long can

you guys keep banging on?

Every issue I come to expect your editorial berating, Doidge lambasting and Levins ambivalently leveraging. How about sticking all this stuff in a campaign section and using your spaces for something a bit more constructive?

Mark(o) Turner
Carramar, NSW

Actually, I think cajoling Apple to improve its standards of customer service and quality control is constructive. We get letters from our customers almost daily about various problems with different aspects of Apple — we don't make them up — and I don't think ignoring those letters or the problems they describe would achieve anything except to perpetuate the problems and perhaps make them worse.

Naturally, when there's a positive story to tell, we'll tell it. — M.J.C.P.

Old grey Tigers

I have to take you to task regarding your comments on upgrading to later versions of OS X on older and legacy machines.

Every update I have performed has gone faster — Jaguar was much faster than Puma, and Panther was quicker again. Granted Tiger seems no quicker than Panther, but you truly need to get out there and

read what some people are running 10.3 and 10.4 on to realise it's pretty damn usable.

I have Jag running on a 9600 with G3/300 card and whilst boot time is slowish, when running it's very, very usable for day to day stuff (I even did some iMovie edits). A couple of guys managed to get Tiger running on G3 266 and 300 PowerBooks to use Xcode, gcc4 and zerolink amongst other things and they note that it's very usable. One's also got a dual-2GHz G5, so he's got something to compare it to.

I've got Panther on one of my art room G4/500 machines with 768MB RAM and it's fine — runs CS and Quark 6 fine.

So perhaps qualify the comments in your last column before publishing what I consider, and I suspect many others consider, to be wrong.

Simon Brown
Via internet

I'm pleased that your experience differs to mine, Simon. Panther on my parents' G4/450 Cube runs slower than Jaguar did. That's my experience, and my comments about Tiger are mainly derived from what other AMW readers have told me — and what I've "got out there and read" on web forums — about their unsatisfactory experiences with machines that ran Panther perfectly well. Naturally, I'm very glad to be able to publish both sides of the story. — M.J.C.P.

AUSTRALIAN Macworld

September 2005 / Issue No. 92

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is a publication of Niche Media Pty Ltd
ABN 13 064 613 529
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Subscription Inquiries

Free Call: 1800 804 160
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CTP/Print

Craftsman Press

ISSN 1329-9484

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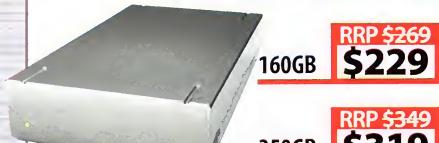
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■ LITIGATION



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A new battlefield with Microsoft?

iPod patent problems

APPLE and Microsoft have found themselves at the heart of a patent dispute that could have far reaching effects for Apple's iPod business. In July the United States Patent and Trademark office denied Apple a patent for some user interface elements of the iPod, citing a patent submitted by Microsoft developer John Platt five months before Apple's claim.

While the patent has been issued to Microsoft, Apple said that it plans to continue the fight with the patent office. "The US patent process is often a lengthy one, involving much back and forth with the US patent office," said Apple in a statement. "Apple will continue to pursue this patent application, as well as the many others covering iPod innovations."

Longtime industry analyst Roger Kay said that even if Microsoft were to win a patent challenge from Apple, the chances of it having any significant effect on Apple's future business are slim. "I think that in practical terms, no judge will allow Microsoft to stop Apple's iPod business from going forward," said Kay, president of Endpoint Technologies. "I think that if Microsoft makes a narrow claim stick, the settlement will be a cross-licensing deal with little or no money changing hands."

Microsoft's Director of Intellectual Property Licensing, David Kaefer noted in a statement the two companies' close relationship and that Microsoft does tend to license its patents to other

companies. "In general, our policy is to allow others to license our patents so they can use our innovative methods in their products," Kaefer said in a statement. "Microsoft and Apple have previously licensed their respective patent portfolios to one another and we maintain a good working relationship."

Legal wranglings a bit trickier. While looking at potential licensing agreements and the outcome of the patent decision may seem complex, the reality of the legal proceedings before the two companies could be even worse.

"United States patent law is a 'first to invent' system. Microsoft could argue that they invented it before Apple put its product on the market," said Scott Culpepper, a patent lawyer. "Microsoft's options are to sue Apple for infringement of its patents or to sit back, wait and not worry about it. Apple, on the other hand, has a lot more options."

Having already been denied its patent application, the options available to Apple at this point are to apply for Patent Interference or a "swear behind". Characterised by Culpepper as "an extremely long process that is very complicated and expensive," the US Patent office will grant an Interference when two parties claim to have invented the same technology. If Apple were to win the Interference proceeding, Microsoft's patent would be revoked and Apple would be issued the patent.

Apple could also use a procedure called "swear behind". This procedure is used when the company believes that its patent claim has nothing to do with an earlier granted patent. For instance, Apple could argue that Microsoft's patent does not cover its technology – if successful, Apple would be issued a patent for its technology and Microsoft would keep its patent.

If Apple chooses to ask for an Interference proceeding, believing that the Microsoft patent and its claim cover the same technology, both companies would be required to submit what could become mountains of documentation.

"Most large companies maintain lab notebooks where they keep logs of daily investigative activities," said Culpepper. "The patent office will take a look at those books to try to determine who conceived the idea. It is going to come back to lab notebooks, internal memoranda and other internal documentation."

Culpepper said that generally the rule for a patent is the party that invented it first and then diligently worked toward building

the product is going to get the patent. However, as an example, he said that if a company invented a technology and put it away for a few years and a second company comes along, invents a similar technology and produces a product, the second company will get the patent.

Culpepper also didn't know what effect the 1997 patent-sharing agreement between the two companies would have on the patent. Although the five-year deal has expired, he said that it is "very common in the hi-tech industry that you often have some type of cross-capture clause" in the agreement.

"This is certainly not the end of the story. I think we are at the very beginning of this," said Culpepper. • *Jim Dalrymple*



■ SOFTWARE



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Macromedia unveils Studio 8

MACROMEDIA has unveiled Studio 8, the newest version of the company's suite of applications for content authoring. Studio 8 sheds FreeHand, but adds two other applications, giving the suite a better mix for its target customer, according to the company. Studio 8 now includes Dreamweaver 8; Flash Professional 8 (including a new Flash 8 Video Encoder); Fireworks 8; Contribute 3; and FlashPaper 2.

The announcement of Studio 8 comes just four months after Adobe released Creative Suite 2. Once a rival to Macromedia, Adobe announced its intentions in April 2005 to purchase Macromedia for \$US3.4 billion.

"This comes at a time when both companies are healthy, profitable and growing, so it's a good time for both companies to be doing this," said Jim Guerard, vice president of Product Management and Marketing. "The other interesting thing is that we will have the world's leading tools for deploying content under one roof. That's going to allow us to do some interesting things for our customers."

Guerard said it was impossible to speculate how the Adobe deal would affect Macromedia's stable of products, but the company has made some shifts in the latest release. Macromedia FreeHand, the creative design tool for print and web, has been cut in Studio 8, being replaced with Contribute 3 and FlashPaper 2. "FreeHand continues to be an important and successful product for the company and we will continue to sell, support and maintain it as a standalone product," said Guerard.

Dreamweaver builds on visual CSS, ease of use. Since debuting in 1997, Dreamweaver has been the tool of choice for many web designers who liked the option of hand coding, while having a visual representation of their work. Dreamweaver 8 continues to build on many of the visual aspects of previous releases, while improving workflow and integration.

"This builds on what Dreamweaver has always been good at, which is making complicated technologies approachable to even the most basic users, while giving advanced users room to grow," said Jennifer Taylor, product manager for Dreamweaver.

One of the areas Macromedia focused on with Dreamweaver 8 is improving visual CSS. With a new, unified CSS panel, Dreamweaver provides a one-stop shop for working with CSS



styles applied to pages. The new interface makes it easier to see the styles applied to a specific element and identify where attributes are defined, according to the company.

Dreamweaver also includes CSS layout visualisation, which allows you to apply visual aids at design time to outline CSS layout borders or colour CSS layouts. A style rendering toolbar gives users the ability to toggle to design view and see how a layout will look in print, on a handheld or on a screen.

Macromedia has also worked on integrating features of its other products in a more efficient way into the workflow of Dreamweaver. For example, with Dreamweaver 8, users can easily integrate Flash Video into a web site.

"We wanted to make sure that within Dreamweaver people had a workflow that enabled them to encode and load their video on the page," said Taylor. "It could not be simpler; you just browse to your Flash video file, pick a skin and you're done. You can have video up and running on your web site in less than five clicks of a mouse."

With the popularity of blogs these days, Macromedia talked to several of the blogging software makers with the intent to add support for them in Dreamweaver 8. Unfortunately, that functionality will not be built-in to this release, but may make an appearance through extensions.

"It's something we spent a lot of time talking about and we actually talked with a lot of them because we wanted to add support for them in Dreamweaver," said Taylor. "We realised that they are at a point in their life cycle where they are still changing and evolving. What we are doing is working with the extension development community to add support for those blogs."

Flash improves Mac user experience. Flash 8 Professional comes with many new features including higher-quality video and improved text tools, but Macromedia also focused much of its time on improving the experience for Macintosh users.

Document tabs are now included in both Flash 8 Professional and Dreamweaver, a feature that was available for Windows in the last version of the suite. Macromedia also moved to Mach-O for both Dreamweaver and Flash, bringing it closer to native Mac OS X APIs.

Flash Player 8 will now use Apple supported Open-GL to render graphics, a move the Macromedia says brings performance very close to its Windows counterpart.

"We've done a significant amount of work in the authoring tools specifically for Mac users in this release," said Flash Product Manager, Mike Downey. "We lagged a little behind on the Mac versions, so we not only wanted to catch up, but to do more targeted improvements in performance and usability."

Flash 8 Professional now includes Filters, which allow designs to be made with built-in filter effects like drop shadow, blur, glow, bevel, gradient bevel and colour adjust. Adding the filters does not increase the file size of the Flash file because Flash Player 8 renders the filters in real-time.

Flash 8 Pro also includes a new font rendering engine called FlashType. Macromedia says that FlashType provides clear, high-quality font rendering, making small fonts look clearer, greatly improving readability.

Flash also added a new video codec, called On2 VP6, which Downey said provides high video quality, but at a small file size.

While previous versions of Flash focused heavily on the developer, Macromedia took a different approach with Flash 8 professional. With this release the company paid more attention to designers and giving newer users easier access to advanced authoring tools.

"A focus we've had in Flash for this release was that for every powerful new feature we add, we wanted to make it useful and approachable for every Flash user, not just hand coders," said Downey. "The last two releases we have been very focused on developers. Most of the work we have done has been through ActionScript controls and you had to be a fairly advanced user. This is definitely a designer focused release."

Fireworks extends filters, import formats. While Macromedia's image editing application, Fireworks, didn't receive as much attention as Flash or Dreamweaver in this round of updates, there are a few noteworthy additions.

Dreamweaver users will appreciate the ability to create CSS pop-up menus in Fireworks and export the graphics and CSS code, ready to be imported into a Dreamweaver document.

Fireworks also added an image-editing panel, which brings the most commonly-used image editing tools, filters and menu commands in a central location. Twenty-six new blend modes including Overlay, Color Burn and Hard Light are also included in Fireworks.

Contribute 3 and FlashPaper included in Studio 8.

After removing FreeHand from Studio 8, Macromedia included Contribute 3 and FlashPaper 2. Contribute is an easy to use visual web publishing tool that allows collaboration of people in an organisation. Included as part of Contribute 3, FlashPaper enables users to create Flash or PDF-based files out of any printable document, useful for embedding on web pages.

Pricing and availability. Macromedia Studio 8 is expected to ship in September. Pricing is \$1510 for a full license and \$605 for an upgrade. Individual products are still available separately.

• Jim Dalymple

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■ PUBLISHING



Hot Links

www.scholastic.com.au
New Quark distributor

Quark refocuses

BATTERED but unbowed by its stoush with Adobe InDesign, Quark has set about making a comeback by announcing a new distribution arrangement for Australia and, for the first time, setting up a local presence. The local presence is limited to two employees – one in marketing and sales, one in support – but plans are to grow it from there.

The new distributor, Scholastic New Media, is known to Mac users as the local supplier of 3D Studio Max and AutoCAD, as well as Wacom graphics tablets and a wide range of education software. Scholastic will be supporting Quark's reseller channel with training (at press time, it was known to be in discussions with AppleCentre Taylor Square, among others), as well as providing a local contact for customer support. Technical support will still be handled by a call centre



in India, but the local presence means that for large customers with complex issues, Quark can provide on-site technical support – a key advantage that Adobe has had in the battle so far.

Quark's Louis Landa, visiting Australia for the announcement, said it was all part of the company's renewed focus on regional representation as opposed to the "Denver-centric" model that had prevailed up to now. In addition to greater local presence, the company has also rejigged its pricing model, bringing the Australian price of XPress 6 more into line with the US price (and, for that matter, closer to Adobe Creative Suite – XPress 6 now retails for around \$1700).

Landa acknowledged that Adobe's pricing had helped it to gain a presence in the market, saying "everyone who has Quark probably has our competitor's product, because they're giving it away". He declined to speculate on market share figures, preferring to point out that many publishers use both products.

Having Scholastic as a distributor should help counter one of InDesign's greatest advantages: universities that have switched away from Quark. As a result of that switch, a generation of design students has emerged knowing only InDesign. Quark is hoping that Scholastic's solid relationship with universities will go some way to reversing that trend.

Quark's Australian marketing manager, Daevid Richards, said "Adobe's had a nice, grassy-green moment, but we're prepared to take them on".

● Matthew JC. Powell



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**Hot Links**

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Yahoo! acquires Konfabulator

WEB-SERVICES company Yahoo! has announced the acquisition of Konfabulator, a Macintosh and Windows application that allows users to run mini files known as Widgets on their desktop – the same model used by Apple for its Dashboard application.

Yahoo! said it purchased Konfabulator because it wanted an easy way to open up its APIs to the developer community and allow them easy access to the information on the Yahoo! web site. In doing this, Widgets could be built without having to scrape sites in order to get information.

"What we can do with Konfabulator is wrap these services that we are opening up into an environment that is really easy for people to now become developers," said Tony Schneider, vice president of the Yahoo! Developer Network.

Schneider also confirmed that Konfabulator would be available for free. In addition, Yahoo! plans to refund customers that purchased the product in the two months prior to the announcement.

The acquisition of Konfabulator may not be the last Mac compatible product users see from Yahoo! While Schneider wasn't specific, he did say that there was interest in the Mac. "There is a move at Yahoo! – in addition to Konfabulator – to move more onto the Mac," said Schneider. "We want to make sure we find a way to be more cross platform."

What does it mean for Mac users? Arlo Rose, longtime Macintosh developer and CEO of Konfabulator parent company Pixoria, will be staying on to head the development of Konfabulator at Yahoo! With the title Director of Widget Technology, Schneider said that, "Arlo is going to continue to drive the vision for Konfabulator and push the envelope of the platform."

Rose also confirmed that the two engineers that worked on Konfabulator with him will also take jobs at Yahoo! to continue their work on the product.

Rose said that Konfabulator would not be going away as a Macintosh application. In fact, he said it is quite the opposite as they look at new avenues of growth for Konfabulator. With the acquisition by Yahoo! Konfabulator's developer base could soar many times beyond what it was at Pixoria.

"I think this is going to be a great opportunity for Mac users because it is opening up Konfabulator to such a huge audience that we never had the ability to do as a three person company," said Rose. "Having Apple there with Dashboard is going to continue to drive us to make a better product."

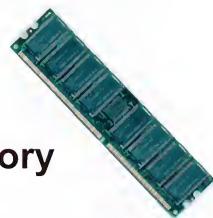
• Jim Dalrymple



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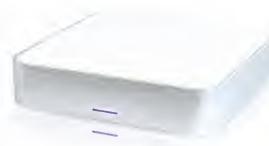


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■ SOFTWARE ACTIVATION



Hot Links

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Business Software Association of Australia

Stop! Thief!

AS long as there has been computer software, there have been people who don't want to pay for it. And these days, with fast internet connections and cheap storage, it's easier than ever to be a software pirate. The US Business Software Alliance (BSA) estimates that, worldwide, piracy costs businesses more than \$US33 billion.

Developers don't seem to like implementing anti-piracy measures, but it's something that they must do to protect their products. "Fighting piracy is a significant investment for these companies," says Jenny Blank, the BSA's director of enforcement, "but the size of the damages [is] so huge that you have to make this investment."

Striking a balance. For many companies, the first priority is to make registration and activation easy for the honest user. The second priority is to make those things more difficult for pirates to crack.

"You cannot make software totally immune to piracy – it just doesn't work," says Tobias Thon of audio-application maker Native Instruments. "No antipiracy scheme should punish the people that buy the software."

While large companies may be able to absorb more of the financial losses associated with piracy, smaller companies and their employees feel the loss of every product that is pirated. "We are a small company, but our employees have families, and they rely on the money they get from us to support them," says Andrew Welch, president of Ambrosia Software.

Al Schilling, the general manager of game maker MacSoft, finds himself in a similar situation. "We're not getting rich at this, and it's getting harder to make a living," he says.

Turning to activation. Because traditional serial numbers are too easy to pass around, many companies have turned to product activation – a process by which the software contacts a company's server to verify that the serial number is valid, and that it's being used only on the number of systems allowed by the licensing agreement.

Adobe Systems is the latest large company to move its flagship products to an activation model. With the release of Creative Suite 2 in early April, Adobe said it would enforce its long-standing licensing agreement and require that customers activate the software.

"We have been actively monitoring online forums and feedback we receive directly from our customers," says Mihir

Nanavati, Adobe's licensing and anti-piracy senior product manager. "Typically, it's what we expected – there are segments of our customer base that remain skeptical about activation. On the other hand, there is a lot of renewed interest and awareness on what the license really means."

Nanavati says that a small number of customers have said they will not buy any product that has activation because they don't believe it's a good thing.

Although workarounds to Adobe's activation are already available on the internet, Nanavati says that Adobe's first concern is its customers, not stopping every person who wants to steal its software.

Native Instruments limits the number of computers that are authorised to run a copy of its software, and activating a product requires registering and then copying an activation code into the product before it can be used. To make the process easier for users, the company's web site can show you the authorised computers and the date the application was licensed – and gives you the option to deactivate one computer in order to use the software on another.

"Copy protection should be convenient," says Native Instruments' Thon, "but this is a must for us."

Ambrosia Software has developed a system that includes expiring serial numbers, and Quark uses a two-pronged approach – one targeted at individuals and another tailored to the needs of big businesses.

"Product activation in QuarkXPress for most users is a fairly simple process," says Glen Turpin, Quark's corporate communications manager. "You can activate the software on two systems, so you can have a copy at home and work, for example. For larger organisations, we use a server application called Quark License Administrator that allows concurrent uses of your licenses."

The advantage of Quark License Administrator is that the application can be installed on as many desktops as you like. When the application launches, it will validate itself with the server, and as long as the current number of users doesn't exceed the number of licenses, you can use the application.

Lost time. While companies may jump on the activation bandwagon out of necessity, it's not always the first choice for developers. "From a software developer and publisher's point of view, I can't stand having to do this kind of stuff," says Ambrosia's Welch. "Any time that we spend working on the system to protect our software is time we are not spending working on making the product better."

The fact remains that, like it or not, most companies these days feel the need to protect themselves and their products as best they can. So updates don't come out as quickly as people may want them to, and new product development is often put on the back burner while code is written to combat piracy.

"We need to keep innovating on all levels, but we would prefer to focus on technologies that help the customer in their workflow and achieve their business goals," says Quark's Turpin.

• Jim Dalymple



By Dan Warne.

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■ Gizmo 0.8.0.48 Freeware X (10.3 or later)

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■ MacFamilyTree 4.1.3 \$US49.95 Shareware X (10.3 or later)

Family tree (genealogy) software. Compatible with the standard GEDCOM file format.

■ Return to Dark Castle 0.9b13 Beta X (10.0 or later)

Play all the levels from the original two Dark Castle games in 256 colours. Bizarrely, it has been in beta for five years.

■ CastAway 1.0b4 Beta X (10.3 or later with iTunes 4.9)

Delete downloaded Podcasts from your iTunes library.

■ myBattery 0.7 Freeware X (10.4 or later)

Check your PowerBook or iBook's battery health.

■ DVDAattache 2.4 Freeware X (Java 1.4.2 or newer)

Build a catalogue of your DVD library, using details automatically retrieved from IMDB and Amazon.

■ TidyUp 1.3 \$US30 Shareware X (10.3 or later)

Find duplicate files on your disk and use "smart baskets" to collect them and perform an action on them.

■ Sente 2.3.0 \$US49 students, \$US99 others Shareware X (10.2 or later) "Like iTunes for academic references". A competent and much more affordable alternative to Endnote, with Microsoft Word and Mellel integration.

■ Audio Recorder 2.2 Freeware X (10.1 or later)

Record audio from any audio source in your audio control panel into AIFF, Apple Lossless, MP3, MP4 or WAV formats..

■ Hallon 1.0.2 Freeware X (10.3 or later)

Add bookmarks to programs that normally wouldn't support them, including Address Book, Finder, iPhoto 4, iTunes, Mail, Safari and Terminal. Plugins are available for Firefox and Entourage.

■ VitaminSEE 0.6.4.1 Freeware X (10.3 or later)

For users still on 10.3, a picture viewing program that's faster than Preview (and handles folders with many images with ease).

■ iCooked 1.2.1 Freeware X (10.3 or later)

Overclock your iBook G3 processor. (AMW takes no responsibility, yada yada).

■ Sample Manager 2.1.1 \$US69 Shareware X (10.2 or later)

Comprehensive audio batch processing program that can translate audio file formats as well as performing other tasks on audio files. (Great for making MP3 ringtones.)

■ iDefrag 1.11 \$US30 Shareware X (10.3.7 or later)

Defragment your hard drive under OS X. Especially good for defragmenting free space, as OS X's inbuilt defrag routines concentrate on file fragmentation.

■ Numbered tabs 1.0 Freeware X (with Firefox 1.0 or newer)

Add small numbers to the tabs in Firefox, so you can take better advantage of the in-built functionality to switch to a particular tab by pressing ⌘+number.

■ Client folder maker 1.0 Freeware X (10.0 or better)

Do you work in a "job numbered1 workflow which requires you to create a set of folders for each job? Client Folder Maker is an AppleScript that automates the process.

■ MotoRAZR Script

Anthony Caruana's script for using his Motorola RAZR as a Bluetooth modem (see The Hub. Mobile, this issue).

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By Fleur Doidge.

The view from the other side of the counter.

The injustice of it all

GETTING out of bed with a blistering hangover the morning after the night before might not be the most auspicious way to start a column, but it does tend to encourage one to perceive the world through a haze of negativity. Something about the after-effects of overindulgence in the central nervous system depressant known as alcohol casts a distinctly dark shadow over the facts that one may write about.

The former is by way of an apology, because I can promise you I did not get up this morning specifically intending to write something bad about Apple. Nevertheless, I am going to write something bad about Apple — and its channel too, for good measure. There's no way out. This is inevitable. And that's all the apology you're going to get.

Support, I'm talking about. Apple needs to sort out its support issues with its channel, because there are some really pissed off customers out there at the moment.

Customers shouldn't, in theory, be terribly difficult to please. What they want is technology that performs as advertised, and that, when it does go wrong — as any piece of technology or gadget or indeed organism can do — the company that took the customer's hard-earned money takes responsibility.

Simple stuff to organise, you'd think.

Customers have been whingeing about Apple support for years. In fact, customers have been whingeing about IT reseller support for years, and with the spread of outsourcing for everything, the phenomenon is only likely to get worse. If a buck can be passed, most if not all "customer-focused" companies seem well happy to give the dollar away. In both senses of the word.

The tale usually goes something like this: customer W buys product X from vendor Y via reseller Z. Product X works great for a little while, before starting to behave erratically, with little or no apparent cause. The customer warranty hasn't expired, so off W goes to ask Y for a refund. Vendor Y says it isn't the reseller, so W will have to go and ask Z. Reseller Z says its hands are tied and W should get Y to replace the product. Rinse and repeat.

W gets frustrated and either attempts verbal or physical abuse of vendor Y or reseller Z or both, or gives up and chuck product X in the bin, cursing about wasted funds and stupid &* ^ %\$#! and vowing never to buy product from any letters of the alphabet ever again. No matter how cool the advertising jingle.



Hot Links

www.erowid.org/chemicals/alcohol/alcohol.shtml

Alcohol page on Erowid web site, a resource dedicated to "documenting the complex relationship between humans and psychoactives".

www.health24.com/medical/Condition_centres/777-792-1077-1708.asp

Hangover headaches on Health 24.com

news.bbc.co.uk/1/low/health/239281.stm

Curing a case of hangover blues with the BBC

Well, I'm no expert, but I would have thought that allowing that to happen was rather bad for business.

Here's a true-life example: I got a long letter the other day from an Apple customer who has had nothing but trouble with her 40GB iPod. She's angry because Apple and the reseller both seem to have been giving her the run-around over problems with what she perceives as clearly inferior product.

"I used the iPod without error for approximately five months. Suddenly one day it froze. Upon restarting (and going through all the processes Apple suggests) the iPod would no longer function," she said.

She sent the iPod to the Apple service centre. A week later, she rang the service centre herself, only to be told that there was "a large

amount" of faulty product so it could take nearly a month before they could even test for a fault. Two weeks later, the service centre called her to advise that the iPod was indeed faulty and would be replaced — but probably not for another month, due to a national 40GB iPod shortage.

Fine, you may say. But remember — her warranty is still running out all this time. So all this waiting decreases the value of her purchase. And when she got her replacement? "After only two weeks of use and treating the new iPod like a china doll, the exact same error occurred again," she said.

She contacted Apple and told them she was "very unhappy" with the product and wanted a full refund. Apple said it was happy to keep replacing the product until the warranty ended but could not refund. Only the (certified) reseller could offer a refund, Apple reportedly said.

"[Even] the Apple store itself says it isn't liable for faults with Apple products as it is only a reseller. I can only imagine the response I will get from [my reseller]. I received only a basic blanket response from Apple regarding my issue. They did not even apologise or acknowledge the problems I have already had. It seems no one will accept responsibility for this faulty product," she said.

OK, that might not be very different from what Dell would do, or HP, or IBM, or anyone. But it's not really good enough, is it? ↗



Fleur Doidge is a longtime observer of the Mac reseller channel in Australia.

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Illustration by Larry Jones.



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Distributor of El Gato EyeTV and EyeHome

www.dantz.com

Home of Retrospect

www.channelworx.com.au

Australian distributor of Retrospect

www.eon3.com

W Home Automation

www.shed.com

XTension

www.perceptiveautomation.com/indigo/index.html

Indigo

Old Mac, new tricks

Got a spare Mac? Here's how to set it up as an audio jukebox, a backup server, or a home-automation system.

What do you do with your old Mac when you buy a new one? Stick it in a closet and forget about it? Donate it to a charity? Recycle it — if you can?

Whatever you've done in the past, don't do it again. There are plenty of good ways to use a spare Mac, from storing and playing your digital music to backing up a home or small-office network, or even turning your lights on and off automatically.

In most cases, setting up a Mac to take care of such chores requires little more than the Mac, a few cables, some software — and these easy instructions.

BEFORE...

Now!...



By Kirk McElhearn.

Audio jukebox

If you've spent any time at all ripping your CD collection to your Mac, you've probably got gigabytes of music sitting on your hard drive. But how do you play your Mac-based music library on your living-room stereo — or, for that matter, share it with the rest of the house?

Of course, you could send music from your main Mac to your stereo via AirTunes, which is built into AirPort Express. If you have an AirPort network, you connect the AirPort Express's audio jack to your amplifier, select the AirPort Express from any copy of iTunes running on your network, and stream your music directly to the stereo. The problem is that you can control iTunes only from that remote Mac. Attaching a Mac directly to your stereo lets you control everything right there.

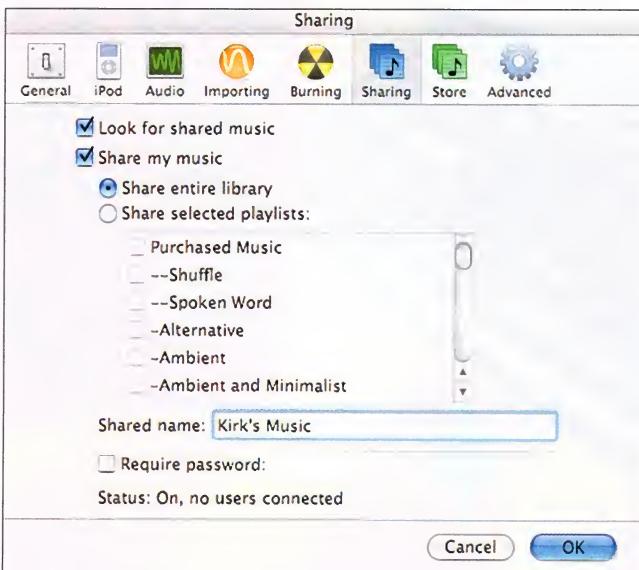
What you need.

The Mac. To pull this off, you need a Mac with speed, storage, and silence. You could get by with a 400MHz G3, Apple's minimum for iTunes, but the faster the system, the better. For my music system, I use an 800MHz iBook G3. I like the laptop because it's relatively unobtrusive, and it has its own screen and keyboard, so I can control it without bulky external accessories.

As for storage, that depends on how much music you want to store. If your music Mac's hard drive is too small, you can add an external FireWire drive. Easy to



Share the music. Tell iTunes to share your music server's music and to look for shared music on your network, and all your tunes will be available in one place.



connect and use, such drives can add as much as 400GB to your system without busting your budget. My system uses an external 250GB drive.

Your server should also have an AirPort card, so it can share its library with other Macs and find shared music libraries on your network. This is also great when friends drop by with their iTunes-equipped laptops (either Macs or PCs), because you can sample one another's music.

In order to pass the living-room test, the Mac should be silent — really silent. While you may not mind the whoosh of a computer fan or the rumble of a wonky hard drive in your office, you won't want to hear anything like that when you're deep into the quiet parts of Mahler's *Symphony no. 3*.

If possible, put the hardware in a cabinet, to dampen any sounds it makes. If you get an external hard drive, buy one without a fan. If you're using an old iBook or PowerBook, don't set it directly on a shelf: heat will build up around the processor, and the fan will spring into action. You can simply raise the laptop on a couple of thin pieces of wood so air flows underneath; as long as there's air moving around the Mac, you shouldn't hear a single decibel.

The connections. To connect your Mac to your stereo, you'll need a 1/8-inch-to-RCA cable, which will run from the computer's line-out port to your amplifier's auxiliary input.

The software. iTunes is all you need.

How to set it up. First, you have to get music onto the Mac. If your laptop has an AirPort card, you can rip CDs on any Mac and then send their tunes over the network to the music server; the only drawback is that you have to add the music to the iTunes library on the server manually. If you want to buy music from the iTunes Music Store (when it gets here), do so directly from the server. That way, you won't have to worry about copying from one Mac to another. Don't forget to back it up!

Once you've got the music loaded or accessible, set iTunes to launch whenever your server starts up: In the Accounts preference pane for the user account you'll be using, add iTunes to the list of items that load at startup. (Of course, you may not ever want to shut the music Mac down; instead, you can shut the lid to put it to sleep.) Then open up iTunes' Sharing preference pane, and select both Look For Shared Music (to find other shared libraries) and Share My Music (to share the library on your music server with other Macs on your network).

That's it! Your music server should be ready to go.

Video on demand

You can also set up your spare Mac to record and play back video.

Personal video recorders are really just special-purpose computers configured to record TV shows. So when you find yourself with a spare computer on your hands, you may wonder if you can turn it into a video jukebox.

What you need. A video server requires a more powerful processor than a music-only setup — a G4 Mac at least.

To that Mac, you hook up an Elgato EyeHome, which lets you play back Mac-stored video, music, and even photos on your TV and stereo. (It can't play protected AAC files, though, so it's not the ideal solution if the iTunes Music Store ever does arrive on these shores.)

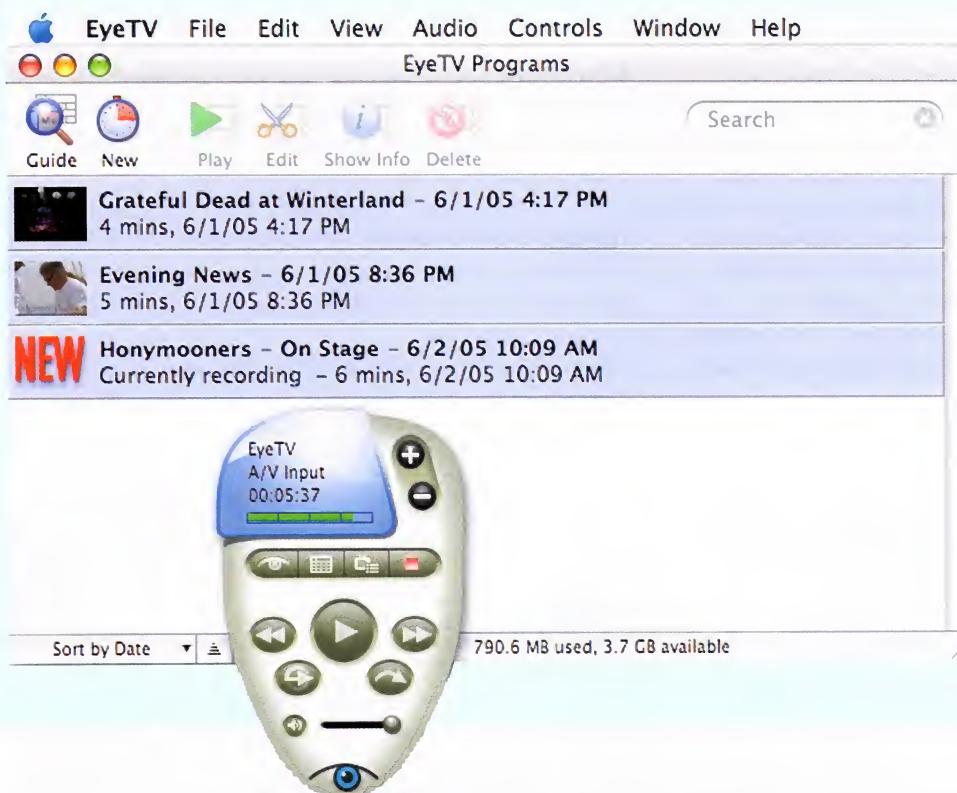
To record video to the Mac from the TV, I'd go with Elgato's EyeTV — partly because it's easy to work with, but also because it interfaces so well with the EyeHome. The EyeTV lets you program, record, organise, and edit video; you can export your recorded video in many formats, either to save for a rainy day or to burn to DVDs using Apple's iDVD or iMovie, or Roxio's Toast. The EyeTV 200 (there are several different versions of the device) will also digitise analogue video, so you can turn those shelves full of bulky VHS tapes into slim stacks of DVDs.

How to set it up. You can use a crossover cable to connect the EyeHome directly to a Mac, or you can connect the EyeHome to your network — either directly via Ethernet or using an AirPort

Express (or similar device) as a wireless bridge. (You'll need AirPort Extreme, or 802.11g, to stream video; you can stream music and photos with regular AirPort, or 802.11b.) Then connect the EyeHome to your TV and stereo. You connect the EyeTV to your TV, cable box, or satellite decoder; then you connect it to your Mac with a FireWire cable. The EyeTV gets power over the FireWire cable, so you don't even need to plug in an AC adapter.

Once you've got all that hooked up, you'll need to install software for both the EyeHome and the EyeTV on the Mac you've designated as a video server. Setting up the EyeHome software is easy; the installer adds a preference pane to System Preferences and then opens it. Click on the Start button, and the EyeHome application will launch every time you start up your Mac. The EyeTV is even easier: Just copy the EyeTV application to your hard drive.

When you turn the EyeHome on, it should automatically find your video Mac; if you have several Macs on your network running the EyeHome software, you can select any of them and access its content. You can start accessing your music, movies, and pictures, and you'll even have limited web access. The EyeHome automatically spots any content you record with the EyeTV — so with just a few clicks, you can play back anything you've digitised or recorded from the TV.



Watch it! The EyeTV software organises all your recordings and lets you play them back on your Mac, edit them, or burn them to DVDs.

Backup server

If your home, like mine, has more than a couple of Macs, backing up each one individually can be quite a chore. You can make your life easier — and keep your data safer — by setting up an old Mac or a Mac mini as a dedicated backup server. It'll do all the heavy lifting of backing up every computer regularly, without requiring your constant assistance.

What you need.

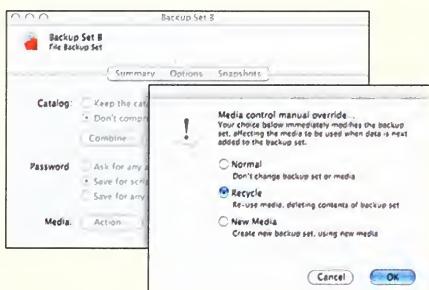
The Mac. For this project, you'll need a Mac with FireWire or USB 2.0 ports, at least 256MB of RAM, and OS X 10.1.5 or later. This Mac (and the other machines) will need a network connection. An AirPort network will work, but for faster backups, connect the computers to a wired Ethernet switch or hub.

To determine the minimum hard-drive size, add up the sizes of the folders you want to back up on each of your Macs, and multiply the total by 1.5. If the drive on your designated server isn't big enough, add one or more external drives. These not only offer additional capacity but also enable you to store one of your backups off-site for safekeeping.



Do your recycling

Eventually, your external drive(s) will fill up. Even if it's quite capacious, Retrospect's performance can decrease when backup sets get very large. So I recommend recycling your backup sets every few months or so. This erases the set's contents and starts a new backup from scratch. (If you use multiple drives, stagger the recycling so you always have a reliable copy.) To do this, stop Backup Server and go to Retrospect's Configure pane. Click on Backup Sets and select the set you want to recycle. Click on Configure, and then go to the Options pane and click on Action. Select Recycle, dismiss all the dialog boxes, and save the script. Choose Run: Start Backup Server. On the next run, your old backup set will be replaced.



Software. I've tested dozens of backup programs, and each has its merits. But I always come back to EMC Dantz's Retrospect Desktop (distributed by Channelworx, 1300 883 882).

Retrospect Desktop can back up the computer it's installed on (the server) and three other machines (the clients); you can purchase additional client licenses if needed. Retrospect Desktop has several distinctive features, but most important for this project is its Backup Server script. Backup Server periodically checks to see whether any of the clients on the network haven't been backed up recently; if that's the case, it performs the backup. So you don't have to worry about missing a scheduled backup if a computer is turned off, asleep, or offline (for instance, a PowerBook you've taken to the office).

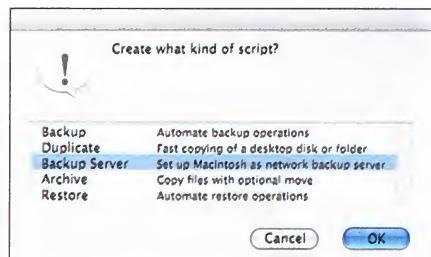
How to set it up. While there are many types of backups, I'm going to focus on just one: an additive incremental archive. Rather than making complete, bootable duplicates of all your Macs' hard drives, this archive backs up just the most-important files. After the initial backup, each successive backup copies only the files that have changed since the previous one — the older copies are saved, too, in case you accidentally change or delete a file and need to go back to a previous version.

If you've already added your backup server and the systems you want to back up to a network, you're ready to begin.

Plug it in. First, plug your external hard drive(s) into your server. Then select each backup drive, choose File: Get Info, and make sure the Ignore Ownership On This Volume option at the bottom of the resulting window is deselected.

Install Retrospect. Retrospect uses a standard, self-explanatory installer. After you install it, visit Dantz's web site (see "Hot links") to see whether any updates are available; if there are, install them, too.

Next, install Retrospect Client on the other computers. The Retrospect CD (or disk image, if you downloaded it) includes a folder containing the client software. After you install Retrospect



To protect and to serve. Retrospect's Backup Server script helps you configure client and backup drives.

Client on each machine, launch it and make sure it's turned on. You can leave all the preferences at their default settings for now.

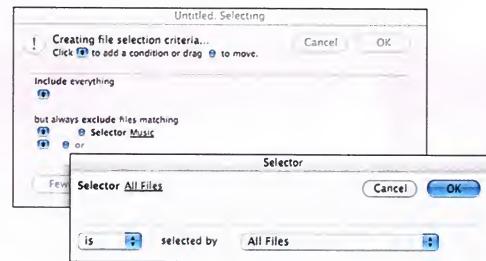
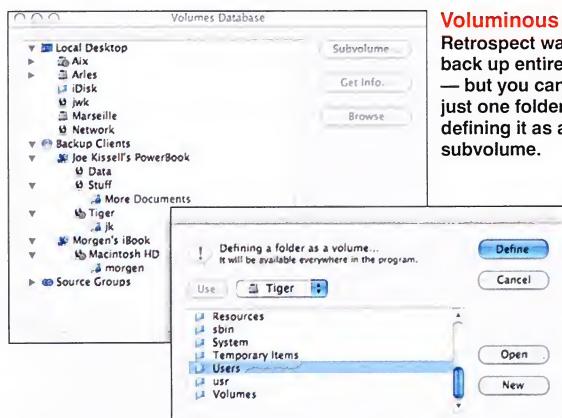
Configure Retrospect. Back on the server, open the Configure pane in Retrospect's main window, and click on Backup Sets. Click on New, choose File from the Backup Set Type pop-up menu, and enter a name for your backup set. Click on New, navigate to the hard drive you're using for this backup set, and click on Save. Repeat this procedure for each backup drive, and close the Backup Sets window when you're done.

Now click on Clients in Retrospect's Configure pane. Each client that's available on your network should appear in the list. Select one and click on Configure. In the General pane, make sure Selected Volumes is selected in the Backup pop-up menu, and then go to the Volumes pane and select each of the machine's volumes you want to back up (even if there's only one). Repeat this procedure for each client.

Finally, go to the Automate pane, select Scripts, and click on New. Choose Backup Server as the script type and click on OK (see the screenshot "To protect and to serve"). Enter a name for the script and click on OK again to display the script's options.

What to back up. In most cases, you'll want to back up only part of a volume, such as your user folder. To do this, click on Sources and then on Add to display all local and network volumes. Select a volume and click on Subvolume. Navigate to the folder you want to back up, select it, and click on Define (see the screenshot "Voluminous folders"). Repeat for as many subvolumes as necessary. In general, you should back up each user's Home folder (/Users/user folder) and any other folders containing personal files. After defining subvolumes, ⌘-click to select all the volumes or folders you want to back up. Click on OK, and then click on OK a second time to close the Sources dialog box.

What not to back up. To omit certain types of files, click on Selecting. In the window that appears, click on More Choices. Under And Exclude Nothing, choose Selector from the pop-up menu (see the screenshot "Being selective"). From the Selected By pop-up menu, choose the kind of file you want to exclude. (For example, to exclude MP3 and AAC files, choose Music.) Click on OK, and add more exclusions if you wish. Click on OK again to dismiss the dialog box.



Being selective.
Retrospect's Selector feature allows you to exclude or include files by type (such as Music).

Where to put it. In the Backup Set Selection window, select the drive(s) you want to back up to, and click on OK; click on OK again to dismiss the dialog box.

How often to back up. By default, Retrospect backs up your drive(s) once a day, and I recommend keeping that setting. If you want to change the interval, click on Options and make your selections. Then click on OK again.

When to run the server. The backup server will attempt to back up clients only during the times you designate. The default setting (Always Active) is usually best, but to restrict the backup server to certain times or days, click on Schedule and make your selections.

Now close the Backup Server window, click on Save, and close the Scripts window. To activate the server, choose Run: Backup Server. A small status window will replace the main Retrospect window. (To stop Backup Server and return to the main window, close this window.) Retrospect will begin backing up the client machines on the schedule you set.

After all this clicking and configuring, your server should require almost no intervention. You should perform test restorations occasionally to make sure everything is working right. (It's no fun to find out that you set something wrong after you've lost files to a hard-drive crash!) You'll sleep better knowing that your backup server is minding your files.

Restoring files

Having a great backup is useless if you can't recover files when you need them. To restore files, follow these steps:

1. Stop Backup Server if it's running. In the Immediate pane, click on Restore.
2. Select Restore Files From A Backup and click on OK.
3. In the list at the top of the window, select a backup set (typically the one with the most recent date). The bottom part of the window lists the most recent snapshot (a complete list of files at the time of each backup) for each backed-up volume. (To see previous versions of the files, click on Add Snapshot and select the snapshot with the desired volume and date.) Click on OK.
4. Choose a destination for the restored files and click on OK.
5. After Retrospect compiles a list of all the files in the current snapshot, click on Files Chosen to display them. Select the files and folders you want to recover, and then click on Mark. When you're finished, close the window.

Click on Restore. The selected files will be copied to the destination you specified.

By Gordon Meyer.

Home-automation system

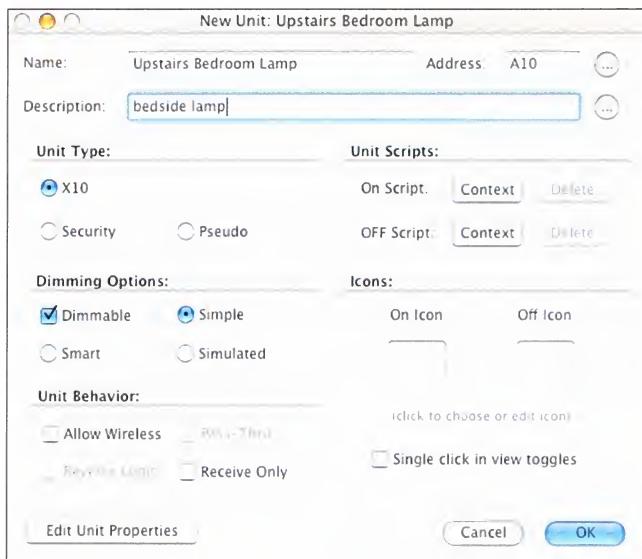
AUTOMATING your home – so the lights turn on automatically when darkness falls, the heat turns on a half an hour before you're due home, or a security camera watches the house while you're out – isn't that hard to do. With a spare Mac and a bit of extra hardware, you can do it in a weekend.

What you need.

The Mac. Any Mac that can run Mac OS X Panther (10.3) or later, and therefore has built-in USB ports, is a good candidate. You can use an older Mac, but you'll also need a USB-to-serial converter. If you're using OS 9, your software options will be limited.

X10 modules. You need hardware devices to connect your computer to your household appliances. For Mac users, the best choice is home-automation equipment that uses the X10 home-automation standard. While there are other technologies out there, X10 is the most cost-efficient and best supported; because it's been around since the 1970s, there are plenty of compatible devices.

You'll need an X10 module for each appliance you want to control. These modules are small boxes, about the size of two decks of cards, that you plug into the wall.



Setting up your schedule. To fool thieves, have Indigo turn on your lights at a different time each night: when you set up a new action, use the program's Randomize By field to set general parameters.

You then plug the lamp (for instance) you want to control into the module. Each module is assigned a unique address, which your Mac uses when issuing commands.

Those commands travel over your existing power lines. When a module is told to turn on, turn off, or dim a light, it does so by regulating the amount of power going to the lamp.

Don't be tempted to buy these things from American online stores such as X10 Corporation or SmartHome.com. Because of the differences in voltage and frequency between Australian and American electricity systems, such imported devices will not work in Australia and may indeed cause damage.

The only supplier we've managed to find in Australia for X10 hardware is W Home (see "Hot links"), which sells modules, computer interfaces and even a serial-to-USB interface adapter if you have an older Mac.

X10 interface. You also need a way for your computer to communicate. The PowerHouse CM12 interface sold by W Home will cost you \$139, and links from the W Home page will take you to the software to drive it. (When deciding on software for this device, check

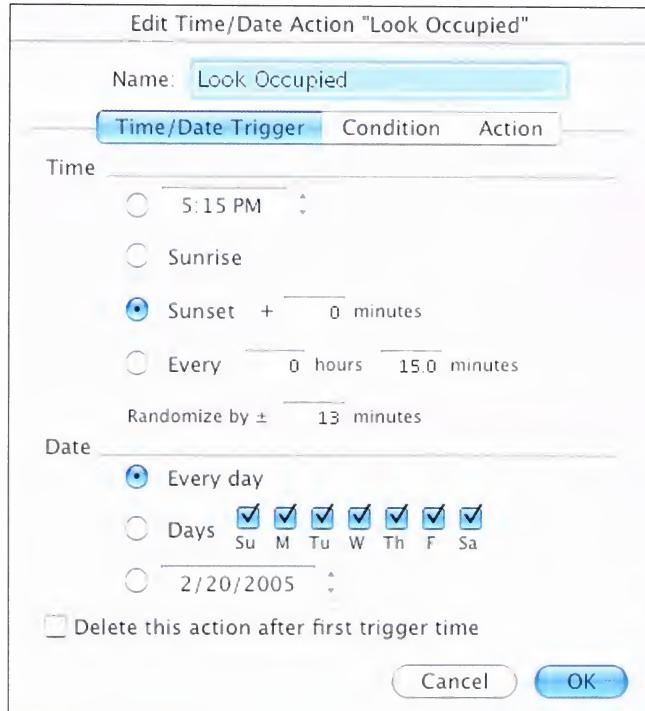
that it is compatible with the CM11 interface – CM11 and CM12 are identical, but for the different voltage.)

Software. OS X users are lucky to have two flexible and well-supported home-automation applications: XTension, from Sand Hill Engineering (see "Hot links"), has a long history on OS 9 and gives you powerful and flexible scripting options; Indigo, from Perceptive Automation (see "Hot links"), conforms to the Aqua interface standard and lets you set up common automations without programming. Both work with Tiger, and both are available in free demo versions. Both can also drive the PowerHouse CM12.

There are other programs available, but these two are the best-supported, so we'll focus on them.

How to do it. Probably the most common home-automation scenario for beginners is using a Mac to turn on lights, so it appears from the outside that someone is home. Unlike mechanical timers, the Mac doesn't have to turn lights on at the same time every evening. (You can make the system activate at sunset as the seasons change.)

Let's assume that you're using two X10 lamp modules, one connected to a lamp in an upstairs bedroom, and one in the



XTend your network. Telling XTension about your lamps is easy: You give each one a name and unique X10 address and then tell the software about its capabilities.

downstairs family room. Their X10 addresses are A10 and B5, respectively. You've connected your CM12 controller to a Mac, plugged the controller into a nearby electrical outlet so it can send and receive X10 commands, and configured either XTension or Indigo to use the controller you've selected.

Using XTension. First, tell XTension about your lamps. Choose New Unit from the File menu. In the dialog box that appears, give the unit a name and a description. In the Address field, enter A10. Under Unit Type, select X10; under Dimming Options, select Dimmable. Repeat this process to add the lamp in the family room, but use B5 as the address. Click on OK to finish.

Then create a group that includes both of the lamps you added. Choose New Group from the File menu, give the group a name (such as Sunset Lights), and add the two lamps to the group by dragging them from XTension's master unit list. Click on OK.

You'll need to create a scheduled event that turns on the group shortly after sunset. Choose New Event from the File menu. Enter a name for the event, and choose Turn On from the Action drop-down menu. In the All Units pop-up menu, choose the Sunset Lights group. Select the Repeat Every option, and then select Sunset. (XTension uses your system settings to determine your local sunset time.) Finally, select Randomize option and enter a number, such as 15. This will



cause the event to occur anywhere from 1 to 15 minutes before or after sunset, so the schedule is less predictable.

After you click on OK, you'll see the new event in the Scheduled Events window, along with the randomised time that was selected for the next execution. As long as your Mac is on and XTension is running, your lights will come on at the scheduled time.

Using Indigo. Select New Device from the File menu. As with XTension, give the lamp a name and a description. Then select Lamp Module from the Type menu, and tell Indigo its address. When you're done, click on OK and repeat for the second lamp.

Next, set up an action group that will turn both of your lamps on. Choose New Action Group from the File menu. Name the action Sunset Lights; then click on the New button to add the first action. In the Edit Action window that appears, select Send Device Action from the Type menu, choose Turn On under Action, and select your bedroom lamp from the Device list. Repeat these steps to add a second action that turns on the family-room lamp.

Click on OK to finish.

Now set up an event that triggers your action group at sunset. Select New Time/Date Action from the File menu. In the Time/Date

Trigger section of the window that appears, click on Sunset and enter 13 in the Randomize By field.

Then click on the Action tab and choose Execute Action Group from the Type pop-up menu. Choose Sunset Lights from the Group pop-up menu and click on OK.

As with XTension, as long as your Mac is on and Indigo is running, your lamps should turn on at the scheduled time. ☀



By Dan Warne.

The ways of the web.

Mac friendly wireless broadband

Following last month's exploration of the myriad plans and prices for mobile broadband, I promised a look at the hardware to make it happen. Guess what? It's complicated too. Luckily, I've done the work for you.

Telstra's CDMA EV-DO network now has the broadest national coverage. AMW tried all three hardware options currently available from Telstra.

Maxon MiniMax USB EV-DO/1XRTT modem. Works well — OS X drivers are available for download and easy to install (see Test drive 08.2005 for a full review).

Sierra Wireless Aircard 580 PCMCIA EVDO/1XRTT modem. Telstra doesn't provide a Mac driver. Ironically, native driver support is included in OS X for a US-based EV-DO ISP, Verizon, but to get OS X to recognise the card you have to modify some settings in the Terminal, and although we were able to get the card to be recognised, we couldn't successfully connect.

iMate PDA2K EV-DO. It's a capable unit: a Windows Mobile smartphone with a QWERTY keyboard and EV-DO wireless networking built in. However, despite extensive enquiries, it seems Windows Mobile Smartphones are not Mac compatible if you want to use them as modems for your notebook.

Three's 3G network offers competitive wireless broadband plans provided your usage is light. It's not cheap, but it's cheaper than the other mobile networks, and speed is very good at around 300Kbit/s. We tried two Three devices:

Sony Ericsson Z800i. Because it is a Sony-Ericsson mobile, it's easy to connect to Mac via Bluetooth. You'll need to get an updated modem script though. Fortunately there's a web site by an enthusiast that has them all, along with instructions for many brands of GSM and 3G phones (see "Hot links").

Three NetConnect PCMCIA card. Three doesn't currently have Mac support, but has promised it by "Q3/Q4 this year", which should be shortly after this article is released. We'll keep you posted.

Some other Three phones should be able to be used as modems too, using Ross Barkman's scripts, however Three does not provide any telephone support to Mac users yet.

iBurst has coverage in Sydney, Melbourne, Canberra and Brisbane, with excellent 1Mbit/s speed, and pricing that's dramatically better value than the mobile networks.

iBurst PCMCIA card. Has drivers that work well with OS X 10.3, but at the time of writing Personal Broadband Australia's supplier, Kyocera, was still finalising OS X 10.4 drivers. PBA promises the drivers will be available by the time you read this, but there are many



Hot Links

www.taniwha.org.uk

Ross Barkman's extensive collection of modem scripts for 3G and GSM phones

Crank up your jargon-o-meter.

Network Type	Brand	Details
GSM	Optus	The ordinary digital mobile phone network most people on Optus, Vodafone and Telstra use. Data speed of up to 9.6Kbit/s. Billed on time connected.
	Vodafone	
	Telstra	
GPRS	Optus	Upgrade to the GSM network to provide wireless data speeds of up to 40Kbit/s.
	Vodafone	
	Telstra	Billed on data usage, not time connected.
CDMA	Telstra	Used by some Telstra and Orange customers.
	Orange	
1XRTT	Telstra	Better range than GSM but less choice in handsets. Data speed up to 14.4Kbit/s.
	Mobile	
	Broadband	An upgrade to the CDMA network used by Telstra to provide wireless data.
	Telstra	
EV-DO	Mobile	Another upgrade to CDMA with wireless data speeds theoretically up to 2.4Mbit/s, but in practice 300-500Kbit/s.
	Broadband	
	Three	
UMTS	Three	3G telephony. Mobile data speeds of up to 384Kbit/s.
	Telstra	
3GSM	Coming soon —	An upgrade to the existing Vodafone and Optus GSM networks to provide 3G capability with speed up to 384Kbit/s.
	Optus	
	Vodafone	
HSDPA	No-one	Ultra high-speed mobile broadband delivered over 3GSM.
iBurst	Personal	Proprietary mobile broadband standard, used by iBurst
	Broadband	
	Australia (iBurst)	
WiMax	Standard not yet released	Industry standard wireless broadband that will supersede WiFi. Speeds up to 70Mbit/s possible but in practice will be much lower.
Navini Ripwave	Unwired	Proprietary mobile broadband standard similar to WiMax. Speed of up to 2Mbit/s. Only sold at 1Mbit/s at the moment.



users who are frustrated that they have had to wait months for drivers to become available.

iBurst Desktop Bridge. This is a standard Ethernet device, so it works with any Mac. It uses the same protocol as an ADSL modem — PPPoE — which is built into OS X natively.

Unwired has the best pricing of all — comparable to landline ADSL pricing — but at the moment only has coverage in Sydney.

Unwired's desktop modem, dubbed the "rabbit" due to its unique bunny-like shape, is the simplest of all the wireless broadband devices we looked at. It is a pure Ethernet device that doesn't even need a

network protocol like PPPoE to be used. It acts as a direct Ethernet internet connection.

Unfortunately Unwired doesn't have a PCMCIA modem available, but it has announced it will move to WiMax for the rest of its network rollout around Australia, and ultimately will upgrade Sydney to that standard too. WiMax is the next generation WiFi standard that will provide city-wide wireless broadband, and is expected to be integrated into notebooks from all manufacturers from 2007 onwards.

GPRS mobile internet on standard GSM mobile networks is the cheapest way to get started with mobile internet, as you can continue using your existing mobile phone. Beware very high service costs, though. Ross Barkman's GPRS scripts page has scripts for phones from Motorola, Sony Ericsson, Nokia, Siemens, Panasonic, Samsung, Kyocera and also settings for Australian mobile networks. We tested a Sony Ericsson s700i GSM mobile phone and it connected fine over Bluetooth using Ross's script.

If only Apple would update its own outdated and incomplete modem script collection in OS X!

As Vodafone and Optus' joint 3G network comes online to compete with Three/Telstra's network, wireless broadband competition will intensify. Now's the time to stop ignoring the plethora of confusing wireless terms so you can walk into the mobile phone shop armed with knowledge before signing any contracts. ↗

The Warnes are noted experts in the advanced uses of mobile phone technology.

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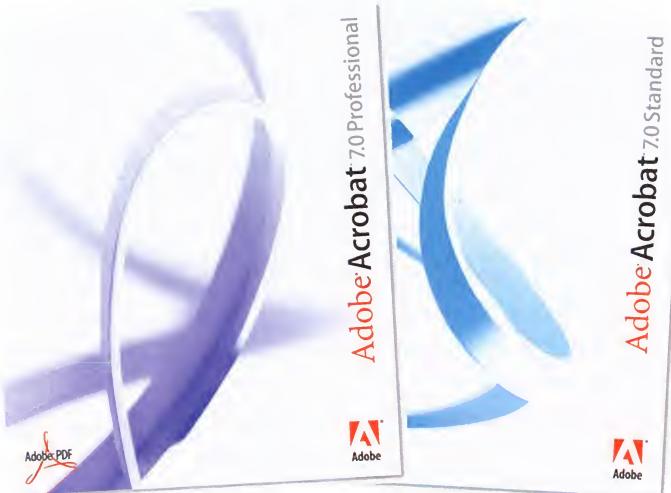
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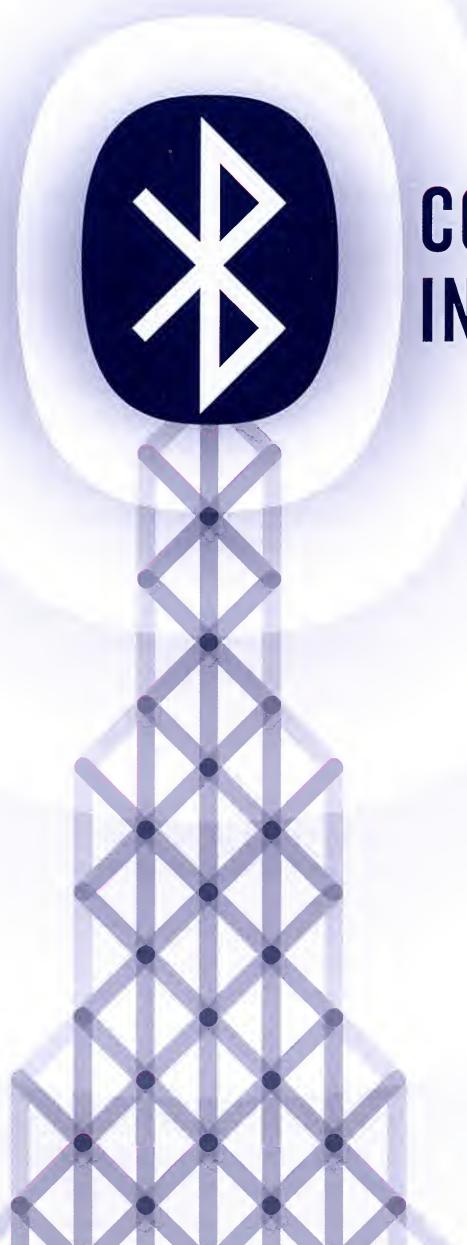
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By Anthony Caruana.

**Hot Links**www.palm.com/au/support/downloads/phonelink.html

Palm Phone Link Updater

www.taniwha.org.uk

Ross Barkman's GPRS Modem Scripts

www.novamedia.de

Nova Media GPRS wizards for OS X and Palm

www.bluetooth.com

Official Bluetooth Wireless Info Site

www.macronsoft.com

Macronsoft GPRS Script Generator

www.spbsoftwarehouse.com

Spb Software House

All things Bluetooth

THE wireless office is as big an oxymoron as the paperless office.

I don't know about you, but there are still plenty of bits of paper and lots of cables in my workplace. However, I spend a lot of time on the road and when I'm travelling I can't rely on cables for connectivity. That's where Bluetooth comes into play.

Bluetooth is intended for connecting devices that are in close proximity to each other. Usually, these would be connected with cables, like notebooks to mobile phones.

As with many technology standards there's a Bluetooth for every occasion. Class 3 is the most popular and has a quoted transmission distance of 10 metres. Class 1 has the longest range at up to 100 metres, but it's a little less common. There's also a Class 2 but it's almost never seen in the real world.

It gets a little more complex as there's now a version 2.0 of the Bluetooth specification. While it's interoperable with Version 1.1, the most common standard, it boasts an Enhanced Data Rate (EDR) of 2.1MBit per second. This makes it about three times faster than version 1.x with the same power usage.

One of Bluetooth's most common uses is for wirelessly connecting your mobile phone to your Mac. Before doing that, you'll need to get a few things sorted out with your mobile phone provider.

First, not all mobile phone plans are created equally. While most carriers offer data connections from mobile phones, they're not usually enabled by default. If you plan to use your mobile phone for connecting to the internet for e-mail and web browsing, the first place to start is your telco.

Standards 101. Find out if your service provider allows data usage on your plan and what the charges are (see Dan Warne's NetWorth column last issue for a rundown on the major carriers' data plans).

At the basic end of the scale, most modern handsets allow both GPRS and GSM data. GPRS is faster than GSM with typical speeds of 30 to 70 Kbit/s, similar to a standard dial-up modem. Generally, it's charged by traffic so, once you're connected (and there may be a flagfall charge), you only pay for the data transferred. GSM data is different in that charges are time and data based. That means even an idle connection costs. I've accidentally left a connection running overnight, doing nothing, and it cost \$90. Also, GSM is pretty slow and runs at around 9.6 Kbit/s — only just adequate for e-mail.

Recently, mobile phone data has become more complex, with Telstra rolling out new data services in EDGE and i-Mode. EDGE is an enhanced version of GPRS with data rates rated at a maximum of 384 kbit/s. This sort of speed makes it possible to have a decent internet experience on the road. i-Mode was recently introduced by Telstra but has been around for some time. It's widely used in Japan and is the foundation upon which the wildly successful DoCoMo service is built. It's more than a data carriage infrastructure — it's described as "a global ecosystem where operators design the compatible handsets, give strong editorial and usability rules to content providers, and propose an open business model to them". i-Mode is handset dependent so I won't be discussing it any further as you can't use it to get your Mac or PDA connected to the internet.

Finally, there's EVDO (Evolution Data Optimised). To make this more confusing, it goes under a bunch of other pseudonyms such as EV-DO, EvDO, 1xEV-DO or 1xEvDO. Think of EVDO as GPRS for the CDMA phone network. It's faster than GPRS but less common.

Ready, get settings... Once you figure out how to navigate your carrier's phone system and get to someone who can enable the appropriate data service on your account, one of the first questions they'll ask is what model phone you have. This is because they can send a special SMS to your phone that will automatically configure the data service on your handset. The problem with that approach is that if you use a bleeding edge handset they don't know about you'll have to do the configuration manually, and the telcos don't make it easy to find out what information you need to get the settings right. To simplify things for you, the table "Setting in" shows the settings for the major local carriers.

The phone number for connecting to GPRS is usually *99# but it's worth confirming this with your carrier as some use variations such as *99***1#. With this information you should be able to set up any capable mobile phone to connect to the internet using GPRS. The DNS settings aren't usually needed on most phones but can be useful when setting up a connection using a smartphone.

Hold the phone. Setting up the mobile phone varies between manufacturers. We'll set up a Sony Ericsson T630 for GPRS service as an example. Start by going to the phone's menu and opening the "Connectivity" item. Select the "Data

Setting in.

Internet connection settings for Australian mobile networks.

	Optus	Telstra	Three	Vodafone
APN (Access Point Name)	internet	telstra.internet	3netaccess	vfinternet.au
Username		a		
Password		a		
DNS	202.139.83.3 192.65.91.129	139.130.4.4 203.50.170.2	202.124.68.130 202.124.76.66	192.189.54.33 210.80.58.3

comm" option, open "Data accounts" and add a new account. Choose the "GPRS data" account type. Give the account a name and enter the appropriate name from the table into the APN when prompted. Enter the "User id" and "Password" before saving the new account.

Once you've got the phone set up you'll need to connect it to your PC. By going through the process of "pairing" you'll establish a relationship between your handset and Mac. The pairing process can be initiated from either the phone or notebook. I'm going to use a PowerBook running Tiger.

It's Mac time. Before starting, make sure that the phone's Bluetooth connection is switched on and that the handset is "discoverable". One of Bluetooth's security features is that devices can be made invisible. When a device is discoverable other Bluetooth devices can find it. However, even if a device is discoverable it can't be paired with unless a PIN or password is entered.

Go into "System Preferences", open the Bluetooth pane and go to the "Devices" section. Click on "Set up new device..." and choose "Mobile phone" as the device type when prompted. Your Mac will then poll the area around you for discoverable Bluetooth devices. If you do this in a public place don't be surprised if you find several phones, as many Bluetooth devices are discoverable by default and most owners don't bother to lock them down. Once you've finished pairing, make your phone invisible by turning off the appropriate option. Your Bluetooth connection will still work but nobody else will know it's there.

Select your phone from the list of devices the Mac finds. The Mac will then initiate the

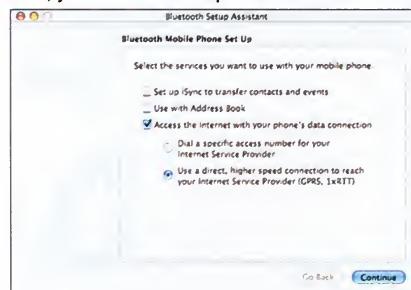
pairing process by providing a PIN to enter on the phone. If all is working well the phone will ask you if you want to add your Mac to its trusted device list. Answer "Yes" and enter the PIN provided by your Mac.

Depending on the model of your phone and its capability OS X will offer you a number of different services to use over the newly created Bluetooth pairing. As well as communications you may also be able to sync Address Book and iCal to your phone. If you're not interested in using those services you can deselect their checkboxes.

Choose the "Access the Internet with your phone's data connection" option and opt to use a high-speed connection. The "Dial a specific number..." option is used when making a dial-up connection to an ISP. From here, you'll be asked to provide a "Username", "Password" and "GPRS CID String". The "Username" and "Password" should be the same as those in the table. The "GPRS CID String" is the special phone number for hooking into the GPRS data network. Type it in and you're done.

To use the connection launch "Internet Connect" and open the Bluetooth section. Chances are that all you'll need to do is hit the "Connect" button. If you watch your phone you'll see it trying to connect and

Prickly pairing. After pairing the phone to your Mac, you can then set up the GPRS connection.



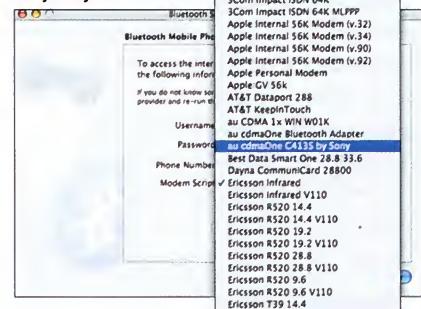
go through its connection routine in concert with the Mac. Once connected you'll be able to browse the web and retrieve e-mail wherever you can get mobile phone coverage.

But nothing happened. So you followed all the instructions and it's all set up just right but nothing happened. Don't feel bad. OS X doesn't support every mobile phone model for this sort of connectivity. If you're in that boat there is still hope for you. Start by hitting Google and searching for your phone model and "Tiger". Don't worry if you're not running Tiger as all we're after is some modem initialisation strings. By specifying "Tiger" we'll make sure that we get the latest files. Ross Barkman's site (see "Hot links") has scripts for many phones not officially supported by Apple.

Download the modem scripts and copy them to "Library/Modem Scripts" on your hard drive. Open "Bluetooth Preferences", select your device from the list and press the "Configure" button. The "Bluetooth Setup Assistant" will start. You'll then be able to select your new modem script from the drop down list. You may need to try a few different scripts out before finding one that will work with your phone.

If you're planning to buy a new phone, it pays to do some research. Start by surveying Apple's list of OS X-compatible phones. If the phone you're planning to buy is listed then you shouldn't have any problems. If it's not listed, hit the search engines and see if anyone else has been successful connecting that phone. Often, minor model revisions can use older scripts without any problem and there are a number of web sites with newly written scripts from enthusiasts around the world.

Try, try again. Even if your mobile isn't listed it's worth trying scripts for similar models as they may work.



Once you find a phone that you like, check that the manufacturer supports its use with a Mac. For example, I have a Motorola RAZR V3 but neither my carrier or Motorola support Mac so I've had to do some digging to get it working (see the sidebar "Rolling your own").

The Pocket PC way. If you're setting up a Bluetooth connection between your mobile and a PDA the process is similar. Assuming you've got your phone set up, let's look at the Pocket PC side of things. Turn on Bluetooth, open the Bluetooth Manager, choose "Connect to Internet via phone" and press "Next". The Bluetooth Connection Wizard will prompt you to select the model of your phone from a list. Don't be surprised if your phone is not listed as only a few models are listed. Just hit the "Next" button and continue.

The wizard will now try to find your phone. Remember to make sure it's discoverable. When it appears in the list of discovered devices hit the "Next" button.

Rolling your own.

There are some occasions when there just isn't an obvious solution to making Bluetooth and GPRS work. A case in point is my own experience with my PowerBook and Motorola RAZR V3. The RAZR isn't officially supported on the Mac — there's no modem string for it. My carrier, Telstra, doesn't properly support Macs and nor does Motorola.

Trial and error got me part of the way. By trying out all the Motorola scripts I could get my hands on I found one that was able to connect but, according to the on-screen messages, couldn't authenticate. What I needed was to edit the script and add the authentication settings.

By using the authentication settings from one script and the modem configuration from another, I was able to construct a script that worked. The only unusual thing in it is that in place of the phone number, I provide the Mac with my network's APN.

If that all sounds too hard, and you're prepared to part with some hard-earned, then perhaps Nova Media's



Hook me up. The Pocket PC Bluetooth Connection Wizard lets you create a connection between the handheld and your phone.

In order to pair your devices you'll need to enter a passkey. Unlike the Mac, which allocates a passkey randomly, you'll need to create one manually. This is a one-time passkey so don't worry about making it too memorable — this is the only time you'll use it. When you hit the "Next" button your phone should ask you to confirm the

connection with the Pocket PC and enter the passkey.

Once the pairing process is complete an icon will be added to the Bluetooth Manager. When you use the new connection a prompt to either create or use an existing telephone connection to the internet will appear. To create a new connection you'll need to know the access phone number (*99# for GPRS or your ISP's dialup access number). Once that's entered into the wizard you're ready for the anywhere, anytime internet.

In some cases, you may need to provide the Pocket PC with a short modem initialisation string. This will usually take the form +cdgcont=1,"IP","APN_NAME" (the plus sign, lowercase and quote marks are essential). So, for Telstra, this would be +cdgcont=1,"IP","telstra.internet".

To use the newly created connection, just open the Bluetooth Manager and double-tap the icon for your connection. From there it's just a matter of following the prompts to connect to the internet.

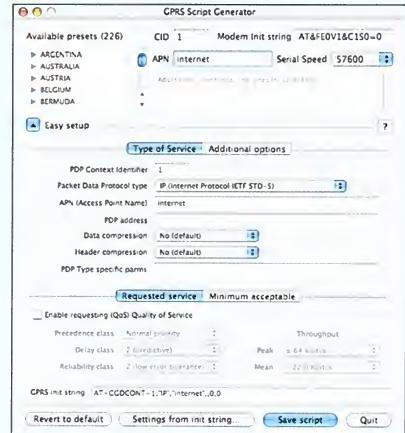


Self-sourcing. Nova Media's GPRS wizards for OS X take all the guesswork out of creating a GPRS connection. They include support for most carriers and Bluetooth phones.

Mobile High Speed 3G for Mac OS X might do the trick. It has modem and carrier settings in-built, greatly expanding OS X's capability. There's a demo version that lets you try your hardware out with GSM connections. If you want to use high-speed connections then you'll need to register the software. The application provides a bunch of modem strings and carrier settings. It creates a new network location on your system and configures a connection for that location.

Finally, you can create your own modem scripts with Macrosoft's GPRS

Script Generator. The unregistered version lets you enter the settings for your carrier manually. It then creates a script automatically and saves it. The registered version gives you access to a large database of different carrier settings.



DIY. If you can't find a modem script for your carrier and phone, you can make your own with GPRS Script Generator.

Palming off. The connection process if you're using a recent Palm PDA is far easier. In fact, Palm has gone the extra step and pre-installed connection settings for many ISPs from all over the world. If you travel regularly and have a global roaming arrangement, this can make life very easy.

Once the phone is paired with the handheld, tap the "Setup Devices" button in the Bluetooth application. Choose "Phone Setup" and select the Make and Manufacturer from the list. If your phone's not listed then you might need to download and install Palm's Phone Link Updater. This adds support for many phones, including some quite recent models.

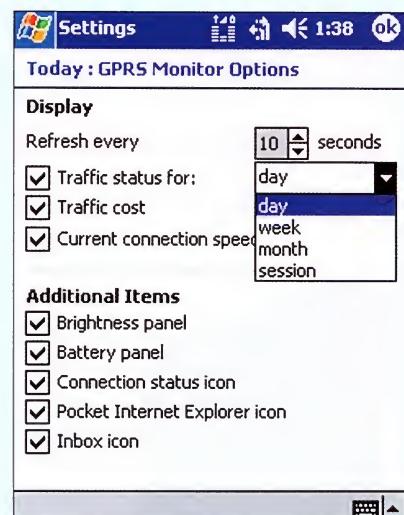
From here, it's just a matter of following the prompts. Once the phone is connected, you can then choose your ISP's settings from the GPRS connection. Again, Palm has included settings for a number of telcos around the world. Just select your country and carrier and follow the prompts. ↗

Tracking costs.

Wireless connectivity isn't the cheapest way to connect to the internet. That's why it's a good idea to find a tool that monitors your usage and alerts you to when you're hitting cost or download thresholds.

For Pocket PC users I recommend Spb Software House's GPRS Monitor. As well as monitoring traffic, it matches this against your usage tariffs. It has a huge in-built database of charges from carriers around the world. If yours isn't there then you enter your own manually. It also has a series of alerts telling you when you hit specific traffic and cost limits.

Palm users may want to look at TrafficStat, which performs a similar function. Like GPRS Monitor, it provides reports of your usage so that you can track your usage over time and help you reconcile your data bills.



Track charges. Tracking your usage while connected via GPRS or any other paid connection is important unless you've got really deep pockets. Spb GPRS Monitor does this simply for the Pocket PC.

Net Monitor for OS X performs similarly to the handheld applications, without the cost tracking.

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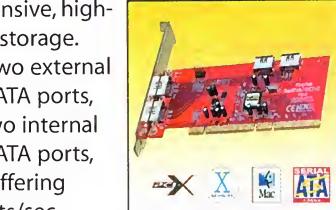
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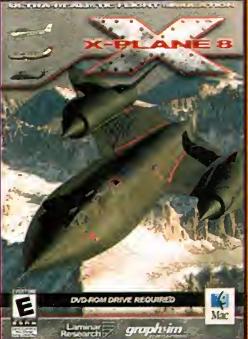


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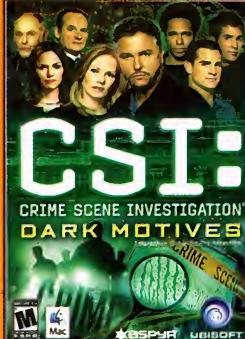
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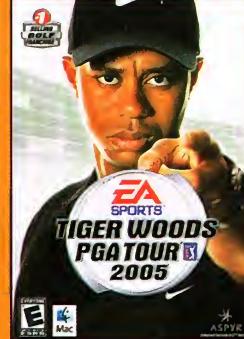
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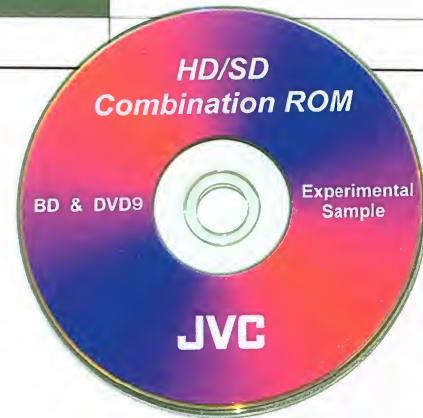
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Looking to the future

OVER recent years, Apple has prided itself on leading the way in the development of personal computing. In fact, there are numerous examples where Apple has introduced features that are well in advance of the curve when compared with the rest of the industry. This is not to say that Apple was first with those technologies per se, but rather it has been the first to provide a standard implementation for others to follow. For instance, technologies such as wireless networking and DVD writing were all around before Apple incorporated them into Macs, but it was certainly first to make that technology both accessible and easy to use.

We stand on the brink of another major development, this time in the world of video production. I am, of course, talking about high-definition video. Now, make no mistake, high-definition video has been around for a very long time, but it's only been a few years since high-definition digital video has been making an appearance on the desktop. More importantly, it's only been in the course of the last year that consumers or "prosumers" have had access to high-definition digital video, thanks to the HDV standard.

How does it work? HDV utilises normal DV tapes for the recording of a high-resolution video images. However, in order to achieve that, the high-definition video has to be compressed to a point that enables it to fit within the same data stream as the original standard-definition DV format. Fortunately, compression has come a long way in recent years, so the pay-off isn't detrimental to the final image quality. The HDV standard allows for two types of high-definition video: 1280 x 720 progressive and 1440 x 1080 interlaced. Using a standard

60-minute DV tape, it is possible to capture 60 minutes of high-definition footage, and the whole lot can be transported across FireWire to your Mac. The manufacturers who defined the HDV standard included Canon, Sharp, Sony and JVC, but so far only Sony and JVC have actually created camcorders that use the format.

While other video editing software/hardware companies have tried to accommodate the new standard for PCs, Apple's Final Cut Pro 5 and Final Cut Express HD natively supported HDV for the Mac when they were released, and Apple also provided a consumer solution for handling HDV through iMovie HD, which it released back in January.

There's even basic support for getting your HD material to DVD through iDVD 5, which down-converts the material automatically to SD so that your discs can play on a standard DVD player. At the moment, there's no way you can get HD material onto a high-definition DVD that will play on a stand-alone DVD player. However, it is possible to create high-definition DVD discs using Apple's DVD Studio Pro 4. DVD Studio Pro is able to encode various types of high-definition video material (not just HDV) using the scalable H.264 standard. This allows users to produce discs that have full HD video, but need to be played on computer-based software players. There is one commercially available DVD that I know of (there could be more) that actually contains a 1080p version of an entire Hollywood film — *T2: Extreme*. That's right, the film *Terminator 2* has been put into a HD version for DVD release. Unfortunately, you need a PC running Windows Media Player 9 (at least) to run it — no Macs or stand-alone DVD players need apply.

VHS or Beta — I mean, HD-DVD or Blu-ray? So, what's the deal? When can we expect stand-alone DVD players to begin accepting the HD material we've burnt to DVD? Well, that's another format war in the making, I'm afraid. One which will take some time to figure out, and even more time before we see consumer solutions on our desktop Macs.

The two big formats that will be battling it out in the high-definition DVD disc wars are HD-DVD and Blu-Ray DVD. Both standards utilise a 405nm-wavelength blue laser so that more data can be contained on a standard-sized 12cm optical disc. The two standards differ markedly in how much data they're able to store, and also in their thickness. HD-DVD discs are expected to store around 15GB on a single layer, while dual-layer discs are likely to store 30GB. Development of multiple layer discs will help to improve this capability — a triple-layer disc is currently in development. Meanwhile, the Blu-Ray discs will be able to store up to 25GB on a single layer and 50GB on a dual-layer disc. TDK announced back in May that it had created a prototype four-layer disc that could hold 100GB of data.

Market leader. One of the first HDV camcorders on the market, the 3-CCD Sony HDRFX1 is 1080i-capable and costs only \$6000.



It's estimated that a single layer Blu-Ray disc will be capable of storing two hours of high-definition video, though this is with the MPEG-2 compression system. Blu-Ray is expected to offer support for other codecs, including MPEG-4 (which was based on Apple's QuickTime format), H.264 and VC-1 (which is based around Microsoft's Windows Media Player format). This support for other codecs allows for the potential to store HD footage of a longer duration on a single disc than could be achieved with MPEG-2 encoding. This is especially significant for Mac users because Apple put its backing behind the Blu-Ray spec back in March of this year when it became a part of the Blu-Ray Disc Association's (BDA) board of directors.

A big part of who wins the initial phase of this war will be who can get software (movie

Bargain. JVC's slick GY-HD101e HDV camcorder slides in at under \$10,000.



titles) and hardware (stand-alone DVD players and DVD-ROM drives) in sufficient numbers to gain the support. Sadly, manufacturers of hardware and producers of software are pretty evenly divided on either side of the format struggle.

Currently, HD-DVD has the backing of companies such as Toshiba, NEC, Sanyo and, more importantly, Microsoft. With regards to software, the major film studios backing the HD-DVD format include New Line Cinema, Paramount Pictures, Universal Studios and Warner Bros. HD-DVD will be backwards-compatible with the current crop of DVDs.

On the Blu-Ray side of the divide, a lot of manufacturers have put their support behind the proposed format, including Apple, Hitachi, HP, Dell, LG, Mitsubishi Electric, Panasonic, Philips, Samsung, Sony and TDK. In terms of software, Twentieth Century Fox, Disney and, of course, Sony Pictures. While there is no formal need within the specification to be backwards-compatible with standard DVDs, Blu-Ray devices are expected to support them.

While Blu-Ray has clear technical advantages over HD-DVD, it's also expected to be more expensive to produce Blu-Ray discs and hardware compared with HD-DVD equivalents.

Although there have been attempts to unify the technical aspects of the two formats so that they can operate well together, it seems unlikely at this stage that this will be meaningfully resolved before products start shipping, which they're expected to do by the end of this year (in the States, at least).

So, what happens to us Mac users? There's no easy answer to that either. We're in the midst of a potential replay of the VHS vs. Beta war (an analogy you'll see trumped out a lot over the next year), where the inferior format won out due to better marketing and a lower cost to the marketplace. Ironically, though, Blu-Ray may have an ace in the hole thanks to Sony (which lost the VHS/Beta thing). Sony's next-generation game console, the PlayStation 3 (PS3), will have Blu-Ray disc support as standard, so that its games can be played at 1080p. Microsoft's next gaming console, the XBox 360, will only contain a 12 x dual-layer DVD-ROM drive, not a HD-DVD drive, so this might be a significant advantage for the Blu-Ray camp.

As for when we'll see Blu-Ray disc drives, let alone Blu-Ray disc writers, in our Macs? It looks like we'll have to wait a good long while. 

Pocket HD Rocket

BILLED by Sony as the world's smallest 1080i-res camcorder, the company has released its first modestly-priced HDV camcorder. The Sony Handycam HDR-HC1 is a masterpiece of miniaturisation, measuring only 71mm x 94mm x 188mm and weighing just 780g (including the battery). Although it only comes with a 10x optical zoom, the HDR-HC1 incorporates Carl Zeiss Vario-Sonnar T lens optics, which have been designed to provide image brilliance and excellent true-to-life colour saturation.

This HDV camcorder is capable of recording in both standard DV resolution (720 x 576) and in 1080i HD resolution (1440 x 1080 interlaced), and the image capturing is handled by a 1/3" three-megapixel CMOS sensor. If you're looking

for a bit more control, the HDR-HC1 comes with manual zoom and manual focusing rings, which allows for a more professional level of control. On the flipside, though, Sony has incorporated some automatic features for the less-experienced user, including a Smooth Skin Tone filter that detects areas of skin and smooths them over to remove blemishes. Also, there's a substantial collection of digital and picture effects for giving your footage that extra touch, such as Flash Motion, Strail, Old Movie, Sepia and Cinematic Effects.

Priced at just \$3499, the HDR-HC1 represents great value for those looking to get into HD shooting. For more details, contact Sony on 1300 137 669. 



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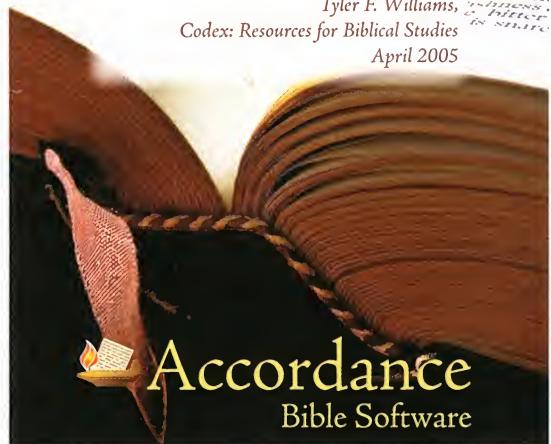
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New printable media options

PHOTO printers have reached a maturity that makes it a pleasure to print your own pics and display them without any sense of dodgy DIY. Beyond the small, specialised photo printers, there are a lot of new features on offer in larger printers that are invisible at first glance. It isn't what is there in the printer, but the new kinds of printable media these machines can handle. Some offer new ways to display your photos. Others offer the truly creative and adventurous a chance to take their photo artistry somewhere new.

Transfers and fabrics. There is a great diversity in what can be achieved by printing for fabrics. Many printers today offer a number of ways to get an output onto fabric, either by printing to transfers or direct printing to specially prepared fabrics.

Transfers are a classic option for putting a picture onto fabric. It's fairly cheap and offers

a simple iron-on process that is compatible with almost any printer, as sheets are available in standard paper sizes — always a plus. T-shirts are most often target *du jour*, but everything from library bags to jeans to craft projects such as quilting and cushion making are possibilities.

Where transfers run into limitations is in the sheet sizing. You're limited to the rectangle and only the most patient would attempt to print grids of sheets to stretch out toward larger creations. For those keen on large-scale prints to fabric, there are actual fabrics now available that are ready for direct printing from inkjets. These are generally to be found in the realm of high-end large format inkjets, as high-quality fabrics like silk satins found in print rolls for use in clothing or banners — to be printed prior to cutting and sewing into whatever you're creating.

Canvas. Some media are all about offering textured print surfaces rather than wearable ones. There are a number of gloss and matte photo paper options on the market for getting excellent quality for mounting and framing your best digital photos. By adding some texture to the print surface through a canvas print medium, it is amazing how much life is added to the image on the page.

Canvases are more notable in the artistic space, but as digital printing and the inks integral to that process have matured, canvases specific to the digital process have become available.

This is a great option for those looking to do something very special with a great shot — moving beyond a nice print to work of art. Images that have been worked to create additional effects can often benefit most: black and whites or other tonal shifts such as sepia. It is amazing the life and the depth added to an image on a textured surface.

Some commercial artists have taken to printing a digital copy of their painted

artworks to canvas and then touching up details with paint. From personal experience, even up close and personal a digital print to canvas is very hard to pick. You get the feeling that, like in a gallery, you should be careful not to touch the canvas.

Plastics. Plastics offer a different kind of texture, offering an opportunity for your photos to interact with light in new ways. Framed photos look great on a wall, but look absolutely spectacular when displayed in a special lightbox frame or blown up to the size of a wall for a party courtesy of your office overhead projector.



Printed fashions

One hot young fashion designer from Taiwan, Jasper Huang, put on a series of shows across Asia featuring fabrics he created using HP Designjet printers and special fabrics. This was an amazing demonstration of the power available in creating one-off fabrics in highly original styles and colours. The technology involved with the scale of his productions is high-end, but not stratospheric. No doubt we'll see such capabilities trickle down to the home sometime in the future.

What's so special about these media types?

You can't just go and grab any piece of cloth or plastic and start printing. These special media types have been developed to accept ink permanently from an inkjet printer. On very close inspection, you'll find there is a special substrate on the printable surface (if only one side is printable, which may often be the case). The best substrates are actually using nanotechnology to secure the ink upon contact.

With printable media today, including general photo papers, you'll often get what you pay for. Cheap media will often have a short lifespan before images fade away, while high quality media offer lifespan ratings heading toward one hundred years — that's before they even start to fade!

While an overhead-style transparency is the first plastic that leaps to mind, there are many opaque options available in a variety of colours. Opaque white plastics offer an amazing finish for photo printing — a kind of super high-gloss finish that standard photo paper just can't achieve.

The right ink for the job. We're all printing photos in the home, it seems, and with this expansion in home printing comes the "prosumer" effect where we all begin to pick up on the failings of cheaper systems and the benefits of paying a little extra. One of these rapid progressions has been in the area of how many colours our photo printers can reproduce. Just a couple of years ago, four colours gave most of us results we were happy with. As printers have arrived that take our cartridge numbers up to six, eight and even nine, the length and breadth of our printer's colour gamut has become a concern.

New arrivals include light cyan, light magenta, blues, photo blacks, and greys, with true whites arriving recently in the pro printing space. Some six-colour and upward printers may allow you to swap in certain sets of print cartridges for certain jobs, so you don't necessarily have to move up to a nine-cartridge system in order to benefit from the full range of colours available.

Media availability. Playing with all these media types requires finding somewhere to buy them. The good news is your printer manufacturer can often help, with a lot of information on special print supplies available at their web sites. Both HP and Epson offer direct online sales of many print media supplies.

You'll also find a lot of media options at stationery specialists and many of the more creative supplies can be spotted in specialist art supply stores.

There is an amazing amount that can be done today with the "average" home photo printer. If you've got a mid-range model that can handle more than the standard photo paper, maybe it's time you grabbed a few alternative supplies and tested your creative limits. Don't your digital pictures deserve a fresh new look? ↗

Suitable printers

Here's some examples of printers that can handle printing to special media types from HP and Epson.

HP Photosmart 8750 (\$899). The Photosmart 8750 offers nine-ink printing for the greatest colour gamut available in inkjets today. Direct printing from various memory cards and cameras via PictBridge is included. Non-standard media types available include transparencies and iron-on transfers, as well as various photo papers. The 8750 also has support for roll media, so you can print banners or panoramic photos.



HP Designjet 130 (\$2600). In the 130 you get a six-ink system with individual cartridges that can handle up to A1, something very rare at this price range. With a roll feeder add-on available, this Designjet offers plenty of grunt for large-scale print creativity. Jasper Huang (see the box "Printed fashions") used the 130 for some of his fashion fabric productions too.



HP Designjet 500 (\$4012). For this kind of money you're moving into the large format space, with a printer capable of printing from A4 to 24-inch (A1+) wide prints, with rolls of up to 150-feet available. Many media types are available, including films and papers in various gloss and matte finishes. Impressive fade-, tear- and water-resistant banner materials are also available.

Epson Stylus Photo R1290 "Silver" (\$699). A six-ink system at A3+ with borderless printing makes the R1290 a powerful printer option with plenty of media options available, including iron-on

transfer papers and textured papers that offer canvas-like finish for photo prints.



Epson Stylus Photo R1800 (\$1299).

The R1800 takes things up to eight-ink printing for greater colour coverage at up to A3+ sizes. Again, there are plenty of media options, including transparencies, plus the R1800 can handle direct to CD or DVD printing.



Epson Stylus Pro 7600 (4944). This is an A1+ offering from Epson, featuring six-ink printing with swappable matte and photo black inks to suit either style of printing. Another huge range of special media is available here on rolls of up to 40m, a big feature of which is a 24" wide canvas on a 12m roll. True borderless printing on all edges of the media is also possible.



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By David Holloway.

**Hot Links**www.davidhirschfelder.com

Film music composer

www.niche.com.au/mw/articles.html

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Pro File: David Hirschfelder

DAVID Hirschfelder is not a household name to most people, but the following movies might ring a bell: Shine, Strictly Ballroom, Elizabeth, and Better Than Sex. Add to that a long career of live keyboard playing with acts like John Farnham and The Little River Band, multiple awards (APRA and BAFTA, to name two) and a couple of Academy Award nominations to boot, and you have someone who's at the top of their craft. AMW caught up with avowed Mac addict David Hirschfelder in between projects.

AMW: What stands out as the biggest difference between when you started and now?

DH: The processes of music production were all analogue when I started my career 25 years ago ... Tape machines, manuscript paper, huge lathes to cut the vinyl records. These fundamental tools have now all been replaced by the computer. So, the biggest difference is definitely digital.

AMW: When did you first start using Macs?

DH: I first started using a Mac in 1990 solely for the purpose of writing music. In 1993, it occurred to me that I could also use it to type letters, so I embraced word-processing, bought a bubble-jet printer and started giving my fax machine a regular thrashing!

AMW: Do you remember what the first Mac was that you owned, and what software did you use to use on it?

DH: The first Mac I owned was a IIx, with a 40MB internal hard drive and the software I used was Performer, now known as Digital Performer.

AMW: What challenges does soundtrack composition pose that keep you on your toes?

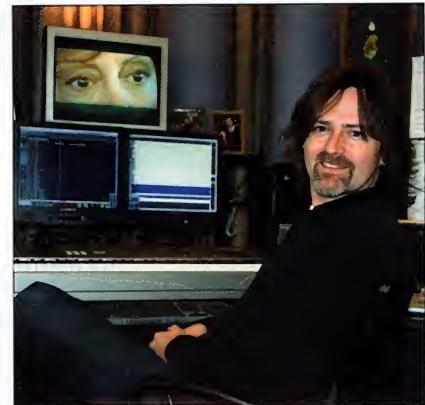
DH: I guess the first thought that comes to mind is this: writing the music is only half

the equation when it comes to scoring a movie. Of equal importance is the question, "what is the music doing to the film?" There is a magic chemistry between film and music, where one plus one equals three, and when you get that equation right, the result is a powerfully hypnotic cinematic experience. The biggest challenge facing a film composer is maintaining that fine balance. As music has a life of its own, a film-composer must remember to serve the two masters equally: music and film. If the score becomes too strong, it will intrude on the film, but if the music becomes too weak, it might end up being nothing more than meaningless audio wallpaper, which could dilute rather than enhance the film experience.

AMW: What improvements would you like to see made to either Mac hardware or software?

DH: You know, this is going to sound like I'm a suck-up, but I'm pretty stoked just the way things are, apart from the odd kernel panic which can be really annoying, especially when the main software program I use to compose with doesn't have an auto-save function as yet. Damn, that means it's my responsibility to remember to save! That's a worry. Still, it keeps me on my toes.

I've only just moved up to Tiger, which I believe is a lot more stable and more powerful, so I'm looking forward to increased reliability and more power ... more more more. No really, I don't want to sound greedy or ungrateful. I'm still getting used to the fact that I have over five gigabytes of RAM in my G5. It doesn't seem that long ago when I was amazed to have a four-gigabyte hard drive. That was a helluva lot of floppies back then. So, what do I want to see improved in the hardware? Well, I'm sure that if things keep going the way they have been, it won't be long before it will be possible to run a massive virtual orchestra comprising a couple of terabytes



worth of samples all stored on one internal drive of a laptop, along with hi-res digital video and audio files. When that day comes, and I'm sure it won't be too long, I really will be able to compose and mock up a decent sounding draft of a music cue anywhere at anytime, without having to lug any big boxes. But hey, even now, the boxes are not too big, and the amount of notes my computer can play all at once is quite mind-boggling. So, what improvements to Mac hardware and software would I like to see? Just keep going the way you are, guys.

AMW: What Mac/s do you use at the moment and what is your audio software of choice?

DH: I have a G5 desktop with dual 2.5 GHz processors, 5.4 GB of RAM, a 120 GB internal drive for the OS and software, plus an additional 160 GB internal for running audio and video files. The software I use for music production is Logic Audio Pro 7.1. I like it because it enables me to perform complex midi sequencing, sample and various virtual instrument playback, audio recording and editing, and music notation, all under the one platform. Pretty amazing — it really does it all, and I am still in love with Logic after using it for over ten years now. I also have a G4 1.33GHz G4 PowerBook with 1 GB of RAM, which I can also use as a smaller more portable Logic Audio rig when necessary, but mainly I use the laptop for e-mail, admin and web activity. ☺



R E B I R T H



Mbox 2 Pro Tools LE

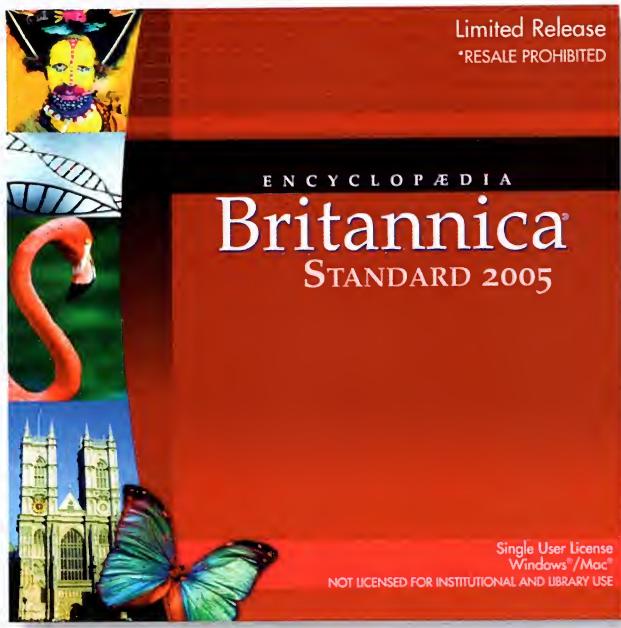
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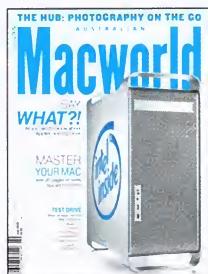


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Apple and education in Australia.

By Martin Levins.

**Hot Links**www.neccsite.org

The official NECC web site, including a link to next year's conference in San Diego

www.kidzonline.org/necc/agenda.html

Webcasts of the keynotes are available here (in Windows media format)

Are we there yet?

THIS is a familiar cry to parents during school holidays, but I'm using it here to ask where we are in terms of deployment and integration of technologies in education in Australia. We can't really do this without having a reference point, and no better is found than by reflecting our progress in the mirror of an international conference.

Philadelphia, the city of brotherly love, welcomed 16,800 participants to the 2005 National Educational Computing Conference in late June. This annual event started as quite US-centric, but is growing to become more and more relevant to the "I" in ISTE — the International Society for Technology in Education, which hosts the conference.

The international reception resembled a Tower of Babel (although in my recollection, the biblical story didn't mention drinks and canapés). Lots of Aussies made the trip — this is almost approaching a Haj-like experience with some repeat offenders. Combined with a visit to the Apple mothership in Cupertino on the way there (and especially following the announcements made at the World Wide Developer's Conference), we were given a really good idea of where Apple is headed.

The conference itself began well, with David Weinberger, consultant, entrepreneur, and fellow at Harvard, describing the historical change in the shape of knowledge: referring specifically to the clockwork, reductionist-inspired Dewey Decimal system where there's a place for everything and everything has its place — except Islam and religions other than Western Christianity, anyway. He contrasted this with the modern Googlisation of knowledge where boundaries become blurred and it becomes a fairly useless exercise trying to categorise knowledge in the first place. (If you want to sound erudite, describe the web as similar to Jung's collective unconscious — a great conversation starter at a party.)

We value categorisation, though, even to the extent of the Balkanisation of our learning into discrete disciplines. In this instance, "we" are the older generation — the teachers — looking for ways to impart our own special knowledge.

Around 90 percent of the offerings, including keynotes, spotlight sessions, workshops and poster sessions fell into this category (there it is again). The worst were sessions such as: "Improving Student Writing through Word Processing" and "Spreadsheets Are Not Just for Math Teachers".

Puh-leeze.

Maybe I'm not accounting for individual differences. Maybe there are people out there who have never used a spreadsheet outside maths, or perhaps the Pennsylvanians have discovered time travel and prefer reverse gear.

The other ten percent interested me, and the rest of the Australian contingent. Marc Prensky, Founder and CEO of Games2train was one member of this decile. His "Engage Me or Enrage Me: Educating Today's Digital Native Learners" posited that, counter to common belief, games were powerful teachers and that educators should employ and benefit not only from games but also the powerful educational principles behind them. There's a constructivist, problem solving, flexible

thinking agenda behind games, Prensky argues, that is more effective in engaging students, hence more effective in getting them to learn.

Out on the expo floor, you could see this approach of engagement in action. In a similar fashion to last year, Apple used its Distinguished Educators to formulate best practice courses that would fit into roughly 40-minute timeslots and would showcase Apple technology. The "classroom" was open, flexible, dynamic, resource-rich and somewhat chaotic. It was also a place that people flocked to, unlike the industrial, serried rows of chairs approach of the Adobes, the Microsofts, Intels and Macromedias.

The distinguishing feature of Apple's space went beyond its organisation.

Participants used many different applications (often without realising, due to the integration of the iLife suite) and gathered data from probes, cameras, microphones, iPods, and each other.

At Microsoft, you could hear the spruiker's "I can just click on this and get a new page" approach. Industrial, didactic, one size fits all. It's kinda nice to know your technology partner "gets it".

Are we there yet?

No, and we never will be. That's why conferences such as this are so important. They get outside our parochialism, to share, question and learn.

As an educator, Martin Levins likes empowering people to create using computing technologies.



Stephen Steele and Keith Vallis of Barker College, Sydney, flank John Couch, Apple's vice president of Education with Luke Windred, National Education Manager, Apple Australia.

By Ted Landau.

Migrate without losing your stuff

Old files, new Mac

YOU finally did it — you got a new Mac to replace your aging one. Congratulations! Before you sell your old machine on eBay, you need to take care of business. The older Mac contains a whole bunch of data that you'd like to keep. So how do you transfer it from the old Mac to the new? The answer depends on how much of the contents you want and how much time you'd like to spend.

Use Apple's Migration Assistant. For starters, you can use the software that Apple provides for these transfer tasks. Originally called Setup Assistant, Migration Assistant is included on all Macs that shipped with Mac OS X 10.3.4 or later. It launches by default the first time you start the new machine. However, you can launch it again at any time; it's located in the /Applications/Utilities folder.

This easy-to-use utility walks you through transferring your files, including the necessary step of using Target Disk Mode to mount the older computer's hard drive on your new machine. You decide how much data to move. You don't erase the contents of your new drive. Instead, Migration Assistant selectively deletes files on your new computer and replaces them with the transferred versions.

You can choose to transfer just your Home folder, all your user accounts, or most of the files and folders at the root level of your drive (including the Library and Applications folders, but not the System folder).

Migration Assistant copies only files newer than the ones already on your drive. So you don't have to worry about accidentally replacing iMovie HD with an older version, for example. It also offers an option for transferring existing networking and sharing settings, so you don't have to re-create them.

Be aware that if you use Migration Assistant after you've created an account on your new Mac, and transfer over an account



Hot Links

www.apple.com/support/downloads/
Download the latest firmware for your Mac
www.shirt-pocket.com/SuperDuper
www.bombich.com
Cloning utilities

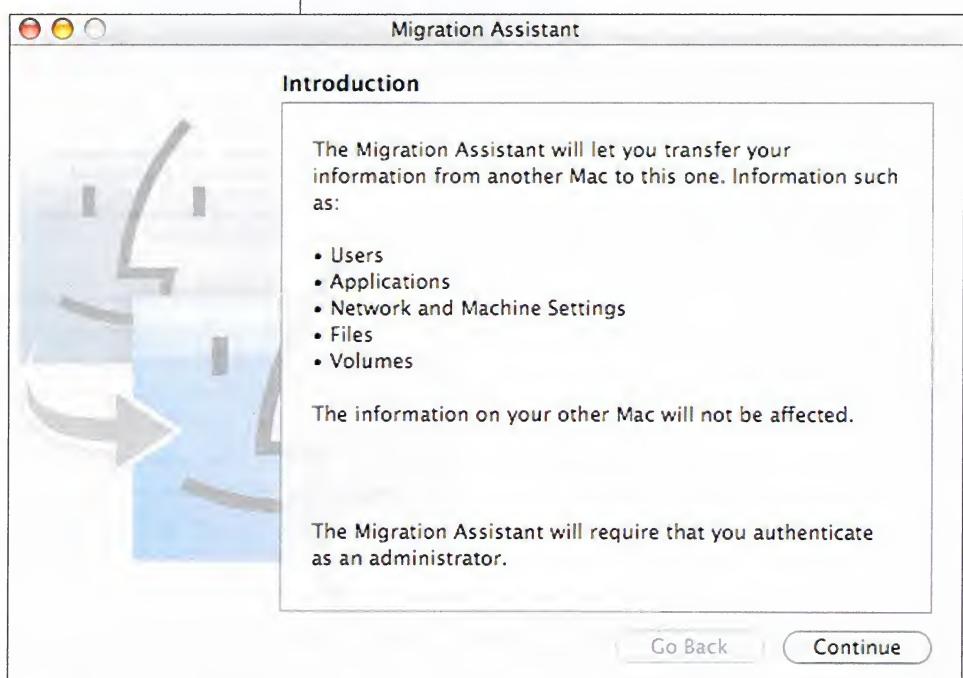
that has the same name, the utility will disable the new account and move it to the /Users/Deleted Users folder.

The upside. Migration Assistant is the most user-friendly way to transfer a lot of data from one Mac to another. It replaces files selectively, so you don't erase your new drive — and the new version of the OS that's on it — in the process of bringing over old data. There's also little chance of unintentionally deleting critical files.

The downside. Many settings don't transfer to the new Mac, including those for printers, iSync, Bluetooth, Energy Saver, Software Update, and your .Mac iDisk. Of course, re-creating these settings is usually not a big deal. In most cases, you can boot from your old Mac to see what they were.

You may have problems getting Migration Assistant to work if the firmware on your older Mac isn't up-to-date. Firmware is machine-specific software on the Mac's logic board. You can modify it only with a firmware updater. To make your firmware

Personal assistance. Apple's Migration Assistant provides an easy way to move files from an old Mac to a new one. It walks you through the process from start to finish.



current, download and run your Mac model's latest updater from Apple's web site (see "Hot links"). (If your firmware is already current, the updater will tell you so.)

Clone your old Mac. In this scenario, you erase and replace the contents of your new Mac's hard drive. You can't do this simply by copying files via the Finder. For one thing, doing so won't copy OS X's essential invisible files. For another, it won't correctly transfer file permissions. The upshot? Your Mac won't start.

The solution is to use backup software designed for this task. The easiest-to-use and most feature-packed programs don't come from Apple. Instead, choose a third-party alternative, such as Shirt Pocket's \$US20 SuperDuper or Bombich Software's free Carbon Copy Cloner (see "Hot links"). At press time, Carbon Copy Cloner had not been updated for Tiger. Use one of these utilities to clone an exact copy of your old drive onto the new. After you're done, either program can serve as a general backup utility.

You can also use Disk Utility (/Applications/Utilities) to clone the older Mac's hard drive, although some people report problems booting from the destination volume after a transfer. Mount your old computer on the new one's desktop using Target Disk Mode (see the sidebar "Hit the target"), launch Disk Utility, and select your old Mac in the column on the left. Click on the Restore tab. From the list of mounted drives, drag the old Mac's startup volume to the Source field and the new Mac's startup volume to the Destination field. Select the Erase Destination option and click on Restore.

The upside. When you clone a drive, you can be 100 percent certain that every single file on your old Mac has made it onto your new one. And if all goes well, permissions and passwords will work as before. Your new machine will be exactly the same as your old one, just faster and better. This is especially reassuring if you're a power user who has customised or added files in your Library folder, or the Library folder within the System folder.

The downside. Success depends on the quality of the software you use and whether you follow the directions correctly. Make a mistake or trip over a bug in the software, and you could wind up with a drive that doesn't boot or a bunch of lost data.

Also, this method works best if your old and new Macs are running the same version of OS X, and if you don't have any essential computer-specific files that the transfer would erase. If your old Mac is running Panther and your new Mac is running Tiger, don't clone your old Mac without upgrading it first.

This method will erase any of your new Mac's bonus software, such as the latest version of Apple's iLife and your trusty Nanosaur 2. You can reinstall these items, but this is another hassle.

Transfer select files by hand. Your final option is to transfer just essential documents and applications, using the Finder. Start up your new Mac and create a user account. Connect the two computers via Target Disk Mode. Then transfer the files you want from your old Home directory. Transfer more-current

applications, or apps you don't have on your new Mac, from your old Applications folder.

I recommend that you also transfer the Library folder that's in your old Home folder. Don't use it to replace the new one — store it separately. You can retrieve and transfer files, such as your Safari bookmarks file, from that location later. (It's the Bookmarks.plist file located in /your user folder/Library/Safari.) **The upside.** There's almost no chance that you'll unintentionally transfer or delete something this way, because you maintain complete control. You don't change any system software, so you'll also have the least likelihood of encountering problems when you restart your new Mac.

The downside. You have to decide exactly what to transfer, and this method doesn't automatically transfer any settings, so you'll have to reset everything yourself (or transfer the files that store the settings). More than with the other methods, you'll find that you have to reinstall various applications, especially those that require a serial number for installation.

Moving up, moving on. If you're deciding whether to get a new Mac, don't let the prospect of transferring your data hold you back. Apple's Migration Assistant makes moving easier than ever before, and with any of the methods described here, you can reliably and quickly transfer all the stuff you want to save. ☺



Hit the target

It's easiest to transfer files using Target Disk Mode, which makes your old Mac act like an external hard drive. Here's how to proceed:

1. If your old Mac is running a pre-Tiger version of OS X, restart it. When you hear the startup chime, hold down the T key. A FireWire icon will dance across the screen; this means that the Mac is in Target Disk Mode. If the old Mac is running Tiger, go to the Startup Disk preference pane and select Startup Disk. Click on Target Disk Mode. In the window that appears, click on Restart. The Mac will start up in Target Disk Mode.
2. Connect your Target Disk Mode Mac to your new Mac via a FireWire cable. After a brief delay, the old Mac will mount on the new Mac as if it were an external hard drive. (You'll see an icon for it on your desktop.)

Migration Assistant mojo. If you're using Migration Assistant, you don't need to worry about these steps — just follow the on-screen instructions. If you've already got rid of your old Mac but were wise enough to clone its hard drive, Migration Assistant will be able to transfer data from the clone. After you mount the external hard drive where the clone is located, click on the Continue button. Migration Assistant will simply proceed to the next step without asking you to restart your Mac.

By Sean McNamara.

Help folder

We answer our readers' questions

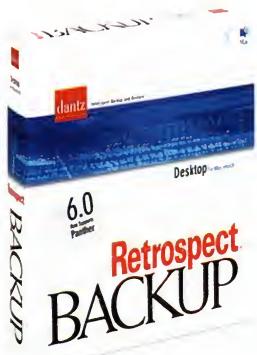
Each month Channelworx (1300 883 882) gives a copy of Dantz Retrospect Desktop (valued at \$259) to the *Australian Macworld* reader who submits the most intriguing Help folder query.

Retrospect Desktop is the #1 home and small office backup software for Macintosh. Don't rely on manual drag-and-drop to protect your data — it misses important files, is performed sporadically at best, and cannot restore older or deleted files. Retrospect allows you to easily set up complete, scheduled backups of three networked Macintosh, Windows, or Red Hat Linux desktop and notebook computers. Client licenses are available to protect additional computers. The product CD contains both Retrospect 6.0 for backing up to Mac OS X (10.1.5 through 10.3 "Panther") and Retrospect 5.1 for backing up to Mac OS 9.

Send your query to matthew.powell@niche.com.au for consideration for Help folder. Include your full mailing address to be eligible to win Retrospect Desktop.

All queries and solutions are the sole property of Niche Media.

■ Sean McNamara is a Sydney-based consultant trading as MacAssist.



Recognition problems.

1

■ I have been using Telstra broadband quite happily with my Powerbook G4 (and had no problems with their support team even using a Mac!) My problem, however, is that my computer does not always recognise my Motorola broadband modem via my Ethernet connection.

My network preferences are all set to automatic, and even using the Network Utility doesn't help. The only solution seems to be to reboot, which of course wastes time, and I presume isn't great for general wear and tear. Could you please tell me if there is a better solution.

Simon Bottomley
Surrey Hills, Vic

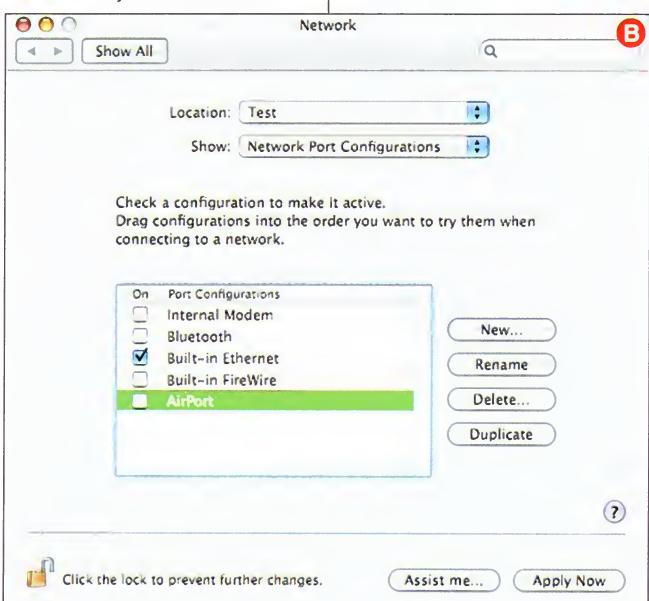
There could be several areas causing the problem, Simon, so let's go through a few of them. First, check your Ethernet cable

between your Mac and your modem — replace it to see if that's where the intermittent problems are originating.

Next, recreate your network settings by creating a new Location (I have found Locations occasionally get corrupted) — choose New Location from the Location popup menu in the Network System Preferences pane **A**. Give the new location a name, then choose Network Port Configurations from the Show popup menu and untick everything except Built-in Ethernet **B**.

Next, choose Built-in Ethernet from the Show popup menu and enter your details as before (remember to turn on AppleTalk if you need that enabled).

If that doesn't fix the problem completely, see if switching between your original location and your new one without restarting fixes it, or whether unplugging the cable and plugging it back in does. You might also want to try restarting the modem as well.



Hot Links

www.optusnet.com.au/help/dsl/connected

Optusnet help page

www2.unime.it/fir/isyncal/en/index.html

iSyncal

ursine.ca/Spinning_Pizza_of_Death

As much as you need to know about hanging Macs

ursine.ca/Command_key

All about §§

Fill 'er up.

2

■ Early last year, I purchased an iMac G4 with 768MB, it's one of the last desklamp iMacs. Since then I have enjoyed every minute I spend on it, having come from PCs for many years now.

My problem's a simple one, I think: I have no room left on my hard drive to download any more updates, any

photos, any more CDs — messages are all the same, machine can no longer backup the iTunes, iPhoto closes by itself due to the size of stuff on there etc, etc.

The major portion of hard drive is my iTunes, around 45GB.

I use iTunes a lot and have taken many of the photos off my machine, onto disks.

Chris Edwards
Clayfield, QLD

45GB of music? Wow! Well, I'm glad you've taken to iTunes so enthusiastically, Chris, and there are a couple of ways to get you out of the bind you're in.

First, you could replace the HD in your machine — HDs are cheap these days, and the installation shouldn't be too expensive, either. You can also have your data copied over to the new drive, and, if you wanted, have your old drive put in an external FireWire case to give you extra storage. This is the most elegant solution because it means you can continue to use your computer as it is without needing anything plugged in to use iTunes.

The alternative is to buy an external FireWire case with a drive already in it — you can get quite large drives these days very cheaply. You can then copy

your iTunes Music folder from the iTunes folder in the Music folder in your Home folder (you can get to your Home folder by choosing Home in the Go menu in the Finder), then point iTunes to the new copy on the external drive (see [iTunes Advanced Prefs.png]) — click on the Change button in the Advanced section of the iTunes Preferences, and navigate to the copy on the external HD.

Once you've checked that the change is working OK, delete the original iTunes Music folder on your internal HD. You will, of course, need to leave the external HD on whenever you use iTunes.

Optus vs. OS 9.

3

■ My flatmate has joined us up with Optus broadband using a D-Link ADSL modem DSL 302G. On receiving the installation disk it became apparent it was not Mac compatible.

She owns a Dell notebook — it is compatible and works fine. When consulting the tech team I have been told to speak to Apple. Apple asked me to speak to D-Link tech team, and the circles continue. My Mac, she's a bit old — G3 and 9.2.

D-Link has given me the IP address and helped to configure the modem manually, then managed to direct me to the Optus modem test page. This page says connected and running but the modem is still not talking to

my Mac. No sites can be reached and it seems jammed on page 10.1.1.1.

Gemma Flynn
via internet

The 302G just uses the standard protocols most other routers do — DHCP (Dynamic Host Configuration Protocol) and NAT (Network Address Translation). DHCP gives connected computers the information they need to connect, such as IP address, and NAT allows more than one computer to share the internet connection. If your machine is having problems with getting the DHCP information, the 302G can also handle computers with manually assigned settings.

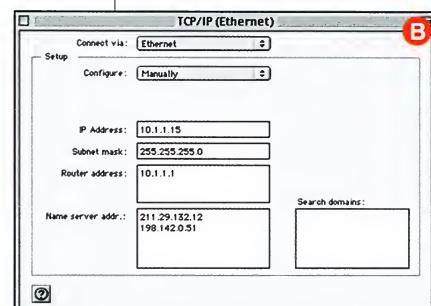
So, the first thing to do is to make sure your Mac is set for DHCP. Open the TCP/IP Control Panel, and set it to "Connect via Ethernet" and "Configure: Using DHCP Server" **A**.

With your ability to connect to the modem's configuration screens at 10.1.1.1, it sounds like you've either got DHCP working, or have entered manual settings.

If you're getting a "couldn't find the server"-type message, you might just be having a DNS (Domain Name System) issue. Although the modem is

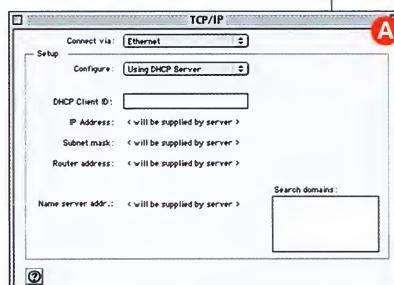
supposed to give your computer the DNS settings via DHCP, sometimes things go awry and your computer doesn't get them.

Although the help pages on the Optusnet web site specifically



mention Windows computers only, the basic information we need is still available and applicable (see "Hot links"). Enter the DNS server addresses as the Name server addresses in the TCP/IP Control Panel and see if that gives you any joy.

You might also try setting everything manually **B**. This can sometimes get past all of the problems a computer can have getting automatic information from the modem or router. One of the above suggestions should see you up and running on Optus — trust me, I've gotten Mac OS 9 and Mac OS X machines working with Optus using similar settings to the above.



Safari bookmark keys.

Microsoft Reader tip

I noticed the web browser tip for adding quick access bookmarks to the toolbar (Secrets of Mac Superheroes, AMW 07.2005). A useful extension of that tip, I find, is that in Safari the first nine bookmark bar bookmarks are accessible via $\text{⌘}-1$ to $\text{⌘}-9$. It's quicker than clicking and one of the main reasons I stick with Safari.

Kai Damberg

Each month, Microsoft gives a free Notebook Optical Mouse valued at \$70 to the Australian

Macworld reader who submits the best tip. Sized for mobility and designed to be noticed, Microsoft Notebook Optical Mouse offers great comfort for either hand and is always good to go. E-mail your tip, together with your name, address and phone number, to matthew.powell@niche.com.au. All reader tips published become the sole property of Niche Media.

**Back to basics**
Forcing applications to quit.

■ One of the most common tasks that need to be performed when troubleshooting computer problems is to get hung applications to quit.

This task, which on the Mac is called a "Force Quit", can be performed in several ways. The most flexible way is to hold down the Option and ⌘ keys* while pressing the Esc key.

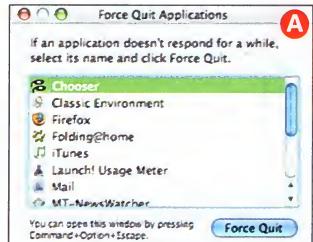
Under Mac OS 9, this presents a dialog that only allows the force quitting of the current application (which is actually sometimes a background application).

However, under Mac OS X, it presents a dialog box of the currently-running applications **A**. This dialog box shows both Mac OS X and Classic (Mac OS 9) applications — just click on the application you want to quit, then press the Force Quit button (which changes to

Relaunch if you click on the Finder, as that's supposed to be running at all times).

You may sometimes have an application which has hung rather badly — even to the point of the Mac not responding to the Force Quit command. What you can often do is click on a window of another application, and then try the Force Quit key combination — the crashed application may be shown as "(not responding)" **B**. This indicates the application has really started to hang. Another common symptom of such a bad hang is the "spinning pizza of death" (see "Hot links").

There are a few other ways to force quit — you can hold down the mouse button on the offending application's icon in



LoCal iCal.



■ How do I sync iCal between multiple Macs without a .Mac account?

My small business runs Macs and we live off iCal. We manage about seven calendars on one Mac and when in the office the other laptops are connected to the LAN. The problem is, calendars get out of sync!

The help file mentions sync via WebDAV servers — can we

establish a local solution that allows all of us to sync calendars?

Conrad Mackenzie
via internet

All of the publishing solutions I found, Conrad, are for viewing the calendars only, not for having them editable. This includes the WebDAV publishing you saw in the iCal Help.

I have, however, found what looks like the perfect solution for you — iSynCal (see "Hot links"). It's specific to iCal, runs in Mac OS X and handles both full and one-way synchronisations.

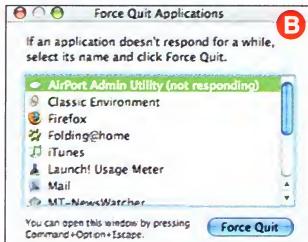
This looks like a pretty good solution for the level of sharing you're discussing.

the Dock, and when the popup menu appears, hold down the Option key — the Quit item will change to "Force Quit" **C**.

You can also open the Activity Monitor (in the Utilities in Applications on your hard disk), click on an application and click the Quit Process button. You then have the option either to Quit or Force Quit the application.

A few notes about force quitting applications:

- if you force quit a Classic application, the Classic environment itself and any other running Classic application may quit as well;
- you may still need to restart your computer to get it behaving again — despite Mac OS X's improved stability when



applications crash or hang, sometimes applications still quit in a pretty cataclysmic fashion which requires a restart;

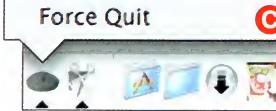
■ you will, of course, lose any unsaved changes in the application you are force quitting;

■ force quitting doesn't necessarily fix the problem that caused the application to hang in the first place — if it's caused by a corrupt data or preference file, it's likely to happen again.

* By the way, the ⌘ key is sometimes called the Command key, the Apple key or the Cloverleaf key (see "Hot links" for some further information on this key).

 Select Base Station

- Keep In Dock
- Open at Login
- Show In Finder
- Hide Others
- Force Quit



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Reviews of the latest computer books.

By Keith White.

**Hot Links**www.andyi.com

Andy Ihnatko's Colossal Waste of Bandwidth web site

Teach me Tiger

The Mac OS X Tiger Book by Macintosh legend Andy Ihnatko is a 500-page tome aimed at five different groups of people: 1) Those who are old hands at the Macintosh, but new to Tiger. 2) Those who want to get more out of their Macs. 3) Those who feel sorry for the author and want to throw money at him (seriously). 4) Absolute Mac newbies. 5) Switchers who need rehab from the Windows way of doing things.

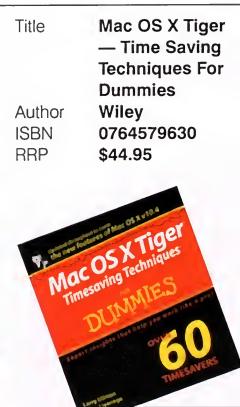
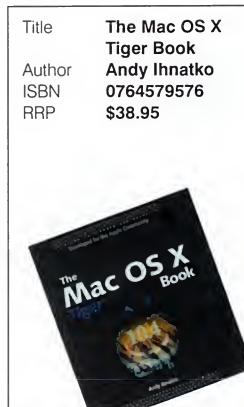
Item three gives a strong clue to the style you can expect throughout the book. Ihnatko writes from the hip, more like a stand-up comedian than a software tutor, but don't let that make you think he doesn't know what he's talking about. He's been a leading voice in the Macintosh community for over fifteen years. I mean, any guy who calls his goldfish Click and Drag and wrote one of the first e-books — *The Original MacQuarium: how to convert a classic Macintosh into an aquarium* — must know what he's saying.

The book is divided into three parts. Part one, Using Tiger, comprises the bulk of the book and concentrates on the nuts and bolts details of installing and using Mac OS X.iv. As Ihnatko says, it's "cumenical, embracing geeks of all skill levels". Here you'll go from the basic setup to networking, file sharing, security and the new Tiger stuff. The sections on Spotlight, the Dock and the Dashboard are easy to follow and confidence-building. My favourite section is a wicked sledge on Classic mode, which he describes as "a coal-fired submarine". Aha, so that's why my faithful old apps got cranky under Classic. Totally irreverent but very much to the point.

Part two, The Technical Bits, takes a quick peek at Unix and then shows you how to make sense of Tiger's directory system. If you're not really sure what all those directories are and how to control them, then this is the section for you. Part three, Bonus Material, begins by answering a number of common questions: Where are my files? Why is my Mac so slow of all of a sudden? What do I do now I forgot my login password? Then there's a list of on-line resources, a basic troubleshooting primer and a lyrical justification of Macintosh arrogance including "Only people who are wrong and who disagree with you are bigots".

Scattered throughout the book are illuminating sidebars in which Ihnatko claims a licence to digress and uses it. Often funny, they contain valuable tips and insights hard-won from the author's extensive experience.

If you've already lightened up, then Ihnatko's irrepressible sense of humour and all-over-the-place style might make your job of learning



Tiger that much easier. If you haven't, then perhaps consider the next title, but not too literally.

Mac OS X Tiger — Time Saving Techniques For Dummies is of similar size and layout to the previous title. The main difference is that you won't find every base covered. And you won't laugh as much. But you are offered sixty procedures that will enable you to make the most out of your new system.

In this version there are five new sections — a guide for switchers from Windows, interface suggestions for Mac users with special needs, beefed-up sections on the Address Book and Safari, and an insight into using Automator, Tiger's scripting tool for repetitive tasks. You'll need to have at least basic familiarity with your Macintosh. Also, if you're running an earlier version of Mac OS X the authors claim you can still get a lot of things out of this book. Then again, why would you buy a book on Tiger if some other feline runs your desktop?

The techniques are organised under headings, but you can skip from section to section as you wish. The first three parts deal with running your Mac faster, optimising your interface and handling files at speed. The next three show you how to make your apps run faster, how to save time when you're using the internet and how to make your network connections sing. The last three showcase security and maintenance, Tiger's multimedia capabilities and the power of Terminal and Automator.

As a typical experienced but lazy user I was interested in learning more about stuff I'd never actually got around to. Like contextual menus, the hidden powers in Google, saving disk space and time in iPhoto, using an iPod securely and efficiently to transfer data and just getting everyday tasks to run faster.

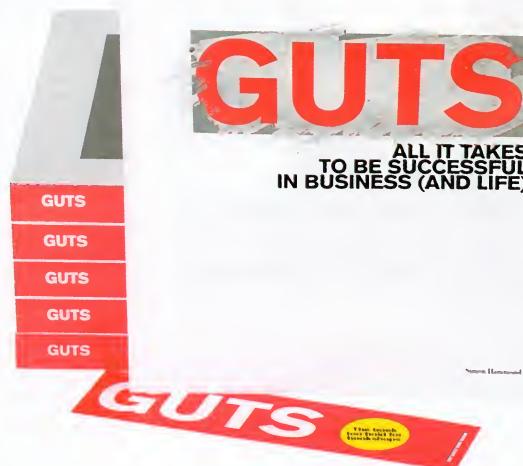
Ironically, a downside of Mac OS is that it works so well. Unlike the Less Fortunate, Mac users are not captives to a system that delights in "fatal errors". Consequently we don't often need to get under the bonnet, which can mean that we don't use the full potential of a very powerful system. Which is where *Time Saving Techniques For Dummies* comes in. Although the book could cater adequately for a patient beginner, the jump-in-anywhere, technique-based style is probably better suited to more experienced users looking to work faster and to use their system better. ☺

Keith has been a Mac addict since 1984 and still can't fathom why there is anyone who isn't.

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Outstanding	5
Very good	4
Good	3
Flawed	2
Unacceptable	1
Dangerous	0

AMW labs: Budget busting lasers

Beat inkjets for heavy loads

LASER printers have remained the workhorses of most offices, large or small, since they became affordable about ten years ago. Nowadays you can get colour output from a laser printer, but there's still a premium price to be paid compared to inkjet printers – only those who do a lot of colour work can justify the expense.

However, if you do a reasonable amount of printing that doesn't need colour, you can save money on consumables by putting a monochrome laser next to your inkjet printer, and you won't blow the capital budget in the process. For this lab review AMW labs looked at six "baby" lasers that sell for less than \$500 – about the same price as a photo-quality inkjet – the Brother HL-5140, Epson EPL-6200L, HP LaserJet 1022, Kyocera FS-920, Lexmark E232 and Xerox Phaser 3130.

Up to spec. You get a lot of laser printer for \$500 these days and although small in size, none of these printers is short on features. They all claim to spit out pages at a rate between 16 and 20 pages per minute – for pages with few graphics – and they all lived up to the advertising in their brochures. Two of these budget-busters, the Lexmark and the Kyocera, even have Postscript built-in, a feature that would have jacked-up their price into "mid-range" not all that long ago.

Four of these lasers, the Lexmark, Kyocera, Brother and Xerox, are more or less the traditional square box-shaped laser with a paper tray that slides into the body of the machine. They all sport an indicator on the front of the tray so that you can see from your chair when the paper gets low, and they all allow you



Xerox Phaser 3130



Brother HL-5410



We evaluate, rigorously test and give detailed assessments of new-release software and hardware.

Kyocera FS-920		Brother HL-5410	Lexmark E232
■ Type	Monochrome Laser Printer		
■ Rating	3 1/2	3 1/2	3 1/2
■ Pros	Postscript built-in; large paper tray; environmentally friendly toner; packaging	Solid build; large paper tray	Postscript built-in; sleek design; large paper tray
■ Cons	No real vices	No postscript	Toner price
■ Ports	USB 2.0, parallel	USB 2.0, parallel	USB 2.0, parallel
■ CPP*	2c	2c	4c
■ SSP*	\$455	\$449	\$449
■ Distributor	Kyocera Australia 1300 364 429	Brother Australia 02 9887 4344	Lexmark Australia 1300 362 192
■ Reviewer	Ian Yates		
■ Hot links	www.kyoceramita.com.au	www.brother.com.au	www.lexmark.com.au

*cost per page, *suggested selling price.



Kyocera FS-920



Lexmark E232

to feed something other than standard paper into a slot above the paper tray. This is handy for envelopes or pre-printed forms such as letterhead.

At first glance you might think that the Kyocera didn't have a secondary paper feed slot because it tucks into the paper tray when not in use. This makes the printer slightly sleeker looking but it's a toss-up as to whether you could be bothered to park the slot between envelope feeding sessions. Each of these four printers needs roughly the same 35cm square space on your desk, with the Xerox having a 5cm lower profile than the others, which stand about 25cm tall.

The other two printers are more oblong in design being about 35cm wide but only 25cm deep. In theory they consume a bit less desktop real estate, but they each have a paper tray that sticks out another 10cm, so their overall space consumption is pretty much the same as the box-design of the other four. However, their feet are tucked in so you could squeeze them onto a bookshelf for example, if the tray wouldn't get in the way.

The HP has an extra slot for envelopes and the like, but the Epson requires that you remove the plain-paper stack to feed something else into the print engine. However, when the paper is taken out of the Epson's tray, it folds up flat. If you are a very occasional user of your printer this means the EPL-6200L could be parked on a bookshelf, without protruding, until you need to actually print something.

The Kyocera and the Lexmark, being native Postscript

machines, worked as soon as they were plugged into a Macintosh, but they both gave better results when the "generic" Postscript driver was replaced with the one supplied by their respective vendors. The Brother, HP and Epson all required a driver to be installed before the Macintosh noticed them, but the Xerox doesn't ship with drivers for a Macintosh.

For the Xerox printer we used GIMP/CUPS freeware and told the Mac that it was HP PCL series 6 compatible — which is what it says on the box — and indeed the Xerox soon came to life and worked quite well. Don't forget that you need to have the printer powered up and plugged into your Mac when booting so that GIMP can find the printer the first time around.

All the printers in the review except the Epson claim to support 1200dpi printing but, after studying the results of the standard PDI-target printout, there seemed to be very little noticeable difference in resolution. Suffice to say that they all gave perfectly acceptable results on a brochure with a mixture of text, graphics and photos. If you want better, you want colour — not a higher-resolution monochrome laser.

Life cycles. If the environment matters, then extra marks must go to the Epson and the Kyocera for using cardboard packing inside the cartons rather than the polystyrene foam used by the other vendors. The Brother, Epson, Lexmark and Kyocera have another environmentally friendly trick up their sleeves that only

Epson EPL-6200L

HP Laserjet 1022

Xerox Phaser 3130



Compact; small footprint when parked

Compact footprint
low purchase price

Most compact overall; internal paper tray;;

No separate envelope feeder; toner price

Toner price

No Macintosh support but works with
low purchase price

USB 2.0, parallel

Ports USB 2.0, parallel

USB 2.0, parallel

4c

5c

5c

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Epson EPL-6200L



HP Laserjet 1022

becomes apparent when the time comes to replace the toner.

With these four printers that is exactly what you do: replace only the toner. With the other printers you are also replacing the drum, developer and fuser along with the toner. Kyocera and Brother claim that you will get through 100,000 pages before needing to replace those parts, and Epson and Lexmark suggest 30,000 pages between drums. Only needing to add toner should make these printers cheaper to run than their competitors, but that still depends on the prices they charge for their toner refills.

Based on the manufacturers' suggested prices and their suggested page-yields, the price per page works out as follows; HP LaserJet 1022 – 5c; Xerox Phaser 3130 – 5c; Epson EPL-6200L – 4c; Lexmark E232 – 4c; Kyocera FS-920 – 2c; Brother HL-5140 – 2c. The surprise here is that the Epson and Lexmark can't match the per-page price of the Kyocera and the Brother. One of the main reasons to add a laser printer to your armoury is to reduce the

costs of printing, compared to using an inkjet. At 4c or more per page, the cost is up there in inkjet territory and the only savings will be in the time taken to churn out pages on the faster laser printer, which might be all the savings you are chasing.

Australian Macworld's buying advice. These printers are designed to be basic workhorse printers for the SOHO or office workgroup environment and they all live up to that promise. Choosing a winner comes down to other criteria than print quality or print speed, as they are all so similar in that regard. For compact bookshelf parking, the Epson is the winner. For sleek and stylish looks with built-in Postscript, the Lexmark takes the prize.

The overall winner has to be the Kyocera FS-920, with low running costs and the bonus of built-in Postscript, followed closely by the Brother HL-5140 which managed to be ever-so-slightly cheaper to run. ↗

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PRO TOOLS|LE

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Final Cut Pro 5		Soundtrack Pro
■ Type	Video-editing application	Audio-editing application
■ Rating	4 1/2	4 1/2
■ Pros	Excellent multicamera editing; native HDV and IMX support; capture and playback for as many as 24 audio channels	Ingenious interface; extensive sound-effects and loops library; integrated video track and viewer; deep audio effects; rich audio-editing and -repair tools; fully integrated with Final Cut Studio; Automator and AppleScript support
■ Cons	Flaky Media Manager	No multi-track audio recording; slightly different integration options in different Final Cut Studio applications; only a few Automator actions included
■ OS X	10.3.9 or later	10.3.9 or later
■ RRP	Studio: \$1899; upgrade from Final Cut Pro \$999; upgrade from Production Suite \$699 Single: \$1499; upgrade from Final Cut Express \$1099; upgrade from Final Cut Pro \$549	\$399; upgrade from Soundtrack 1.x \$149
■ Publisher	Apple Computer	
■ Distributor	Apple Australia 133 622	
■ Reviewer	Anton Linecker	Peter Kirn
■ Hot links	www.apple.com/au/finalcutstudio	

FINAL CUT STUDIO

Final Cut Pro 5

Multi-camera editing steals the show

THE cornerstone of Final Cut Studio is Final Cut Pro 5. Apple's tagline for Final Cut Pro 5 is "Edit everything. Wait for nothing." It turns out this is not an idle boast — the sheer range of video formats and codecs that Final Cut Pro 5 can edit is mind-boggling. New formats for version 5 include native HDV — the consumer-level high-definition video format — and Sony's IMX video format.

Version 5 puts on display the future of tapeless video production with its support of Panasonic's P2 technology, which you can import directly into Final Cut Pro via the Import menu rather than through traditional video capture. This will become particularly interesting at the end of the year when Panasonic releases its AG-HVX200 DVCPro HD camcorder, which can record high-definition video (HDV) directly to P2 cards.

Both iMovie HD and Final Cut Express HD supported HDV before Final Cut Pro did, but those programs use the Apple Intermediate Codec, which transcodes HDV's hard-to-edit long-GOP (Group Of Pictures) format into an easier format to edit at the expense of some quality.

Final Cut Pro 5, by contrast, handles HDV natively — so it captures video in real time and doesn't degrade the quality. In fact, HDV is as easy to edit, even when it has as many real-time effects, as normal DV.

The only downside to editing HDV in Final Cut Pro 5 is the very time-consuming conform (or render) for final output. Even with high-end dual-G5 Power Macs, the rendering took a long time, and on a 1GHz PowerBook G4, rendering HDV was downright painful, taking 22 minutes to render a 30-second clip.

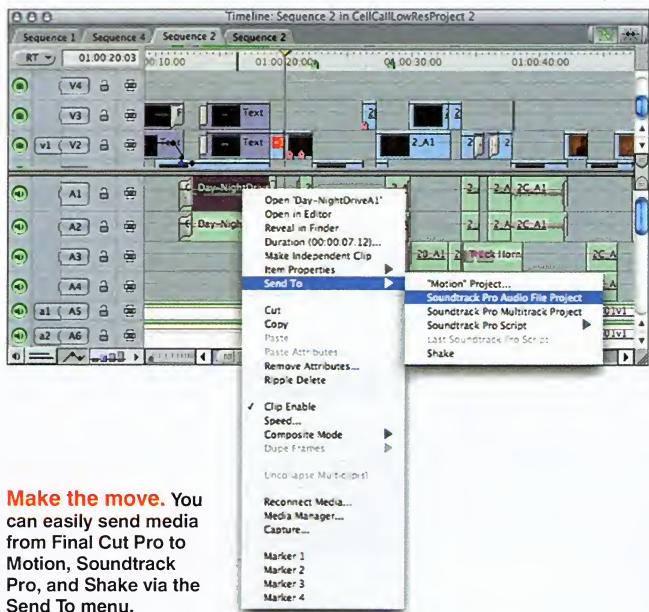
Multi-cam done right. Editors who use Final Cut Pro have been begging for multiple-camera editing — a feature that's been available for years on Avid editing systems. In Final Cut Pro 5, Apple got it right; the program has an even better implementation of multi-camera editing than Avid. Final Cut Pro's method for editing multi-camera projects is a huge time-saver and it

makes the job an absolute pleasure — the ability to edit multi-camera footage easily allowed me to finish an editing project two weeks earlier than I estimated.

At the centre of multi-camera editing is the multiclip — a collection of video angles that, once combined, behave as though they were one video clip. Creating multiclip is a snap. Simply group several video clips by selecting them and then choosing Make Multiclip from the Modify menu. Multiclip can be combined either by in-point, out-point, timecode, or auxiliary timecode. The software can combine as many as 128 video sources into one multiclip.

When you click on a multiclip in the Browser window, it displays in the Viewer window in one of three ways: as a 4-quadrant, 9-quadrant, or 16-quadrant video split. An editor needs only to click on one of the angles to highlight it and edit like usual. Once you edit a multiclip into a sequence, it remains linked with the other clips, so you can easily switch to an alternative video angle at any point.

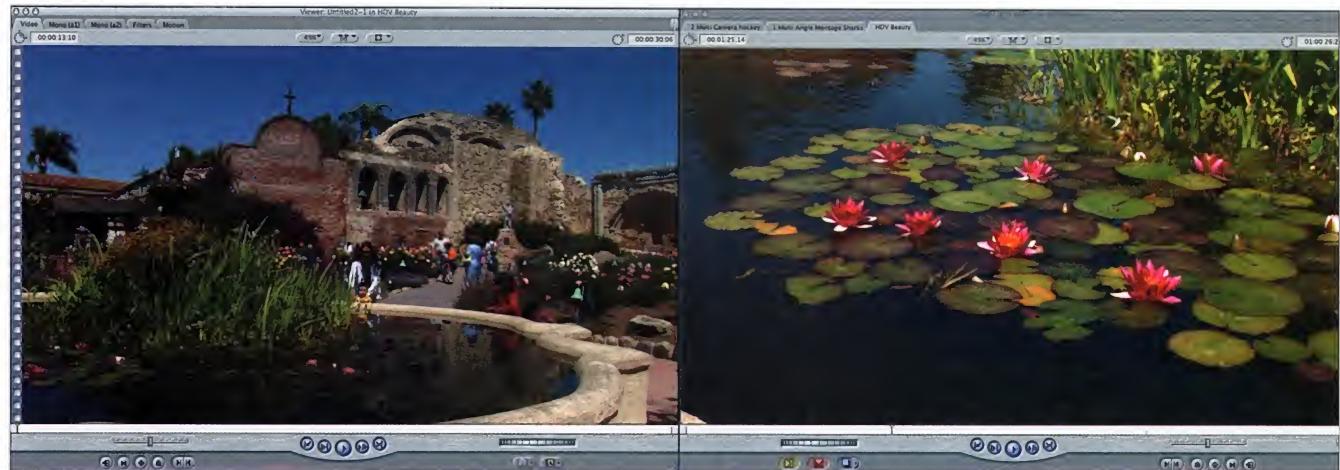
You can also rapidly cut together a rough sequence on-the-fly with multiclip. Using the Open sync function located between the Timeline and the Viewer windows, all you have to do is



Motion 2	DVD Studio Pro 4
Motion-graphics application	DVD-authoring application
1½	1½
Real-time playback and editing; 16- and 32-bit media support; Replicator feature for creating complex textures and patterns; Basic 3D filter for simple 3D simulation; MIDI control; After Effects integration; low price	Forward-looking HD support; powerhouse authoring features; greatly enhanced Compressor application included
No true 3D environment; no motion tracking or stabilisation	Installation replaces earlier versions; old projects open with text glitches; slow performance when nudging multiple buttons; some minor documentation lapses
10.3.9 or later. 10.4 required for 16- and 32-bit float rendering and Core Image Unit support	10.3.9 or later; 10.4 required to play back HD-DVDs
\$399; upgrade from Motion 1.x \$149	\$699; upgrade \$299

Ben Long

Jim Heid



Consumer boon. Final Cut Pro 5 supports editing in native HDV, which preserves the video's quality.

click on the desired camera angles during playback or click on one of the multi-camera shortcut buttons, and Final Cut Pro builds a sequence with all the camera switches built in. This type of workflow is ideal for editing concert movies, music videos, and sitcoms.

Dynamic RT. Apple expanded real-time effects through Final Cut's RT Extreme feature to include uncompressed high-definition video. Now, Final Cut Pro has more than 150 real-time effects and filters and adds a Dynamic RT feature that adjusts video quality and frame rates to maximise real-time playback. Dynamic RT is useful when previewing effects, and, particularly, video that would otherwise need to be rendered.

Final Cut Pro's Digital Cinema Desktop Preview feature is also improved; it can now play uncompressed, HDV, and PhotoJPEG video to a computer monitor for full-screen playback.

Editing for film. While the updated Cinema Tools 3, Final Cut Pro's film information database, is still a separate application, it's now tightly integrated with Final Cut Pro 5. In fact, you can do most of the Cinema Tools workflow, such as importing telecine log files and performing inverse telecine,

directly within Final Cut. You can also access and view film Keycode information in the Cinema Tools database from within Final Cut Pro to ensure editing accuracy.

Advanced audio. Final Cut Pro 5 doesn't have the two-channel audio-capture limit that hindered previous versions of the program. It can capture and output up to 24 channels of 24-bit audio (with added hardware support, such as video-capture cards), which will have many editors cheering – when working with high-definition formats such as D5 and HDCAM SR you must be able to deal with eight or more audio channels at once. Apple has also added support for external control surfaces, so editors can use Mackie automated sound mixers to manipulate Final Cut Pro's software audio mixer.

Send To. Final Cut Studio is a bundle of integrated applications, so getting media from one program to another is easy. To access tools found in Motion 2, Soundtrack Pro, and Shake 4, all you have to do is highlight a clip or sequence and choose the proper application from the Send To menu.

In some cases, this is a one-way export – for example, when using Soundtrack Pro's Multitrack Project for creating a final mix. In other cases, it's a round trip – for example, when using Soundtrack Pro's Audio Project to take changes made in



Bring it in. The Log And Capture window has been updated to capture HDV.

Soundtrack Pro automatically imports an exported audio file and reimports them into a Final Cut Pro sequence (this is very useful for cleaning up dialogue).

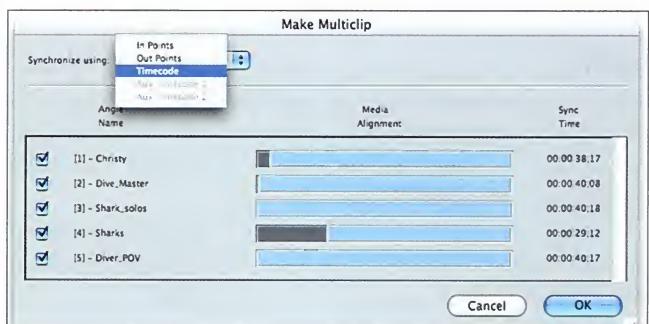
Final Cut Pro has also beefed up its XML export abilities. While projects created in version 5 won't open in Final Cut Pro 4, you can export an XML version of the project that will open in version 4.1 or Final Cut Pro HD (version 4.5).

Media management. If Final Cut Pro 5 has a weakness, it's in the Media Manager, and it especially shows when you try to consolidate your footage for a final, high-quality edit (or "online"). Effective media management is essential for professional work, and with Final Cut Pro 5, Apple may have taken a step backward.

In more than a month of editing with version 5, I was rarely able to create proper project files for onlining. The Media Manager was unable to handle reversed clips if the Delete Unused Media function was enabled in the preferences. Indeed, in this scenario, any reversed clip would get reduced to a single frame in length once the Media Manager was done with it. I saw other errors where the Media Manager would occasionally change the reel name and timecode values for clips.

Like many things in Final Cut Pro, there are often many ways to do something, and there are ways to work around Media Manager altogether (for example, you can use XML exports and drag the clips of a sequence back into Final Cut's browser to make subclips). So version 5's Media Manager isn't an absolute deal breaker, but it is annoying.

Line 'em up. Multiclip can be grouped via in-point, out-point, timecode, and aux timecode.



Apple says that the Media Manager's problems will be fixed in a forthcoming update. At press time, Apple released the first update to Final Cut Pro 5, version 5.0.2, and it appears that the Media Manager bug with relation to reversed clips was not addressed.

Australian Macworld's buying advice. Final Cut Pro 5 delivers serious performance enhancements that will make it an essential upgrade for any professional video editor. The multi-camera and HDV support, advanced audio capabilities, and integrated Cinema Tools data alone are worth the upgrade price. The Final Cut Studio application integration is the icing on the cake. Media Manager problems aside, version 5 is a great update.

Soundtrack Pro

Cuts drudgery out of audio editing

BASIC audio editors are like vacuum cleaners: you need them, but you rarely enjoy using them. Soundtrack Pro 1.0.1 is a rare exception: it makes day-to-day audio editing, cleanup, and sound-design chores fast and enjoyable. Despite its beginner-friendly interface, this program packs some amazing power, and its automation tools should attract video and sound pros alike. Soundtrack Pro isn't just an upgrade to Soundtrack — it's an entirely new application with broader capabilities.

Loops and sound effects. Apple's GarageBand 2 still overshadows Soundtrack Pro for music editing; Soundtrack lacks built-in instruments and the ability to edit scores. If you're just looking to build a temporary music track by dragging and dropping loops, though, Soundtrack Pro is perfect. It has a huge library of high-quality loops. With the Master Tempo Envelope, you can dynamically speed up or slow down a music track, so you can do basic "spotting" — mapping music to specific points in your video.

Soundtrack Pro's included sound library gets a new lease on life with the addition of sound effects developed by Sound Ideas. The variety and quality of the recordings is easily on a par with sound-effects libraries that cost as much as or more than Soundtrack Pro itself. For some people, this library alone will make the application worth investing in. The integrated Search Tab, nearly identical to the Loop Browser in GarageBand and Logic, makes sound effects as easy to find as music loops: select Sound Effects from the pop-up menu at the top of the Search Tab, and then drill down by category. I expect to hear lots of bad foley work by people abusing Soundtrack Pro's sound library; however, in the hands of pros, the library is sound-design heaven. Instead of just using it as is, a sound effect of thunder rumbling can become the basis of a new drum patch, or pitched down as a low rumble while a video title appears.

Audio editing and effects. Soundtrack Pro really shines as an audio editor. It functions as both a single-waveform editor, for fine-tuning adjustments to stereo audio files, and as a multi-track editor, for mixing files or creating surround-sound projects. Soundtrack Pro can't do everything though; it lacks the virtual

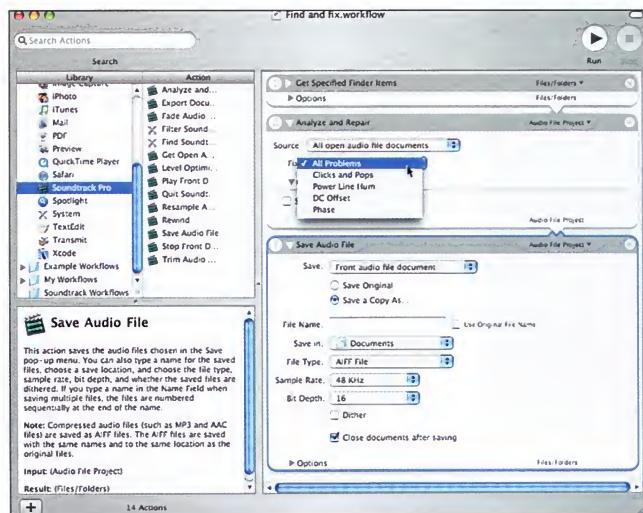
instruments and MIDI capabilities found in music programs such as GarageBand and Logic, and there's no simultaneous multi-track recording, as there is in GarageBand and Final Cut Pro 5. However, it packs the vast majority of Logic Pro's effects power into an easy-to-use interface that lets you get your work done faster.

Soundtrack Pro's elegant, tabbed interface will be familiar if you use other Final Cut Studio applications, particularly Motion 2. Even if you're new to Final Cut Studio, the interface is a breath of fresh air. Whereas many waveform-editing programs for the Mac and Windows alike include jumbled collections of disorganised menus and archaic icons, you can find almost everything in Soundtrack Pro at a glance.

Like Apple's video programs, Soundtrack Pro emphasises flexible, real-time work. Every change you make to a waveform or multi-track project is non-destructive, so you can easily change your mind and make adjustments later without having to rely on the Undo command. Whether you're fading sound in and out, correcting problems with noise reduction, or adding effects, Soundtrack Pro keeps track of what you're doing via the Actions list. (Effects normally function in real time, but the Process: Bounce Real-Time To Action command renders the effect to a non-destructive action.) Once an edit is an action, you can enable or disable it, change the order of actions, or even A/B (compare the new sound with the unaltered original) each change. For day-to-day audio work, this way of working saves you time and improves the accuracy of your edits. For experimenting with sound, there's nothing else like the Actions list.

Quick access to tools for solving problems and designing creative sounds is vital; unfortunately, that kind of versatility generally used to require a program like Logic Pro or Digidesign's Pro Tools – two great tools for some tasks but overkill for fixing a few audio problems in a video track. Soundtrack Pro solves this problem by providing support for Audio Unit effects and by including nearly all the effects from Logic Pro. You'll find not only equalisers, compressors, filters, and so on, but also off-the-wall effects

Automate, save time. Using Tiger's Automator feature, you can create custom Soundtrack Pro workflows. This workflow automatically repairs and converts files dropped in a particular folder. For more control, though, you'll want to add AppleScripts to your workflows.



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like Logic Pro 7's Ringshifter (a specialised effect for ring modulation and pitch-shifting) and Tape Delay. Even the top-shelf Space Designer convolution reverb is included. As with any pro audio software, if you're not an audio expert, some of the terms and techniques required to use these effects may make you feel as though you've been dropped into the middle of an advanced audio-engineering class. Fortunately, Apple has exhaustively documented audio fundamentals in a very thorough and readable manual.

Sound cleanup. While specialised audio effects may not be for everyone, the need to fix recordings plagued with problems is universal, especially when working with sound for video. Soundtrack Pro includes a number of lifesavers for this task. Out of the box, it has nearly every tool you'll need for fixing clicks and pops, hum from power lines, clipped signals, and other problems. The Analysis pane automatically checks files for these problems and then lets you fix them individually or en masse; it also has a tool for momentarily zooming the waveform view on the offending segment. Sample-accurate editing (editing at the level of individual samples) means that you can fix even the tiniest problem.

Soundtrack Pro's best sound-cleanup tool is the Reduce Noise tool: it can easily and magically reduce hiss, with controls that help maintain the sound you want to keep. It works best if you first identify the noise, by selecting hiss or another noise in the waveform, and then use the Process: Set Noise Print command. This tool allowed me to salvage what I thought might be an unusable MiniDisc recording for a client; while third-party options can reduce noise for you, it's great to have the Reduce Noise feature included and integrated. (By contrast, another sound-cleanup option in Soundtrack Pro, Denoiser, is basically useless unless you want an underwater-like effect; stick with the Reduce Noise option.)

Recording and mixing in Soundtrack Pro are similarly easy and elegant. The mixing envelopes will be familiar to users of other Apple applications. Using them, you add envelopes for individual effects parameters by marking checkboxes next to the names of the parameters, so you could quickly add an envelope for reverb amount, for instance. This feature is more basic than automation in full-fledged multi-track programs such as Logic Pro. Envelopes can be cut, copied, and pasted together with audio clips using Timeslices (which let you select the contents of a track, or of multiple tracks for a section of time), but you can't simply drag audio clips in the Timeline and move associated envelopes.

If you're adding narration or recording dialogue, you'll especially appreciate the ability to loop and record, as well as select from multiple takes. Soundtrack Pro's lack of simultaneous multi-track audio recording is a little

disappointing, especially since Apple's entry-level GarageBand 2 supports it. Most video customers likely won't miss it.

Automation and Final Cut integration. Soundtrack Pro's automation features can shave hours off of a task-intensive project, but you'll still need AppleScript chops for more-extensive automation. Tiger's Automator is terrific if you're scripting-phobic; I easily created a workflow that instantly analysed audio files in a folder, repaired them, and converted their sample rates and file formats. It took just seconds to drag the actions into place, and using them eliminates a lot of repetitive work. Soundtrack Pro's Automator actions are anaemic, though, compared with the number of parameters you can control via AppleScript. If you haven't learned AppleScript, seeing Automator working with Soundtrack Pro may convince you to.

Soundtrack Pro is also tightly integrated with the rest of the Final Cut Studio suite. From DVD Studio Pro, Motion, and Final Cut Pro, you can send any audio clip to Soundtrack Pro and edit it there. There are three levels of integration: destructive edits to individual audio clips, non-destructive edits to individual audio clips, and non-destructive multi-track edits.

Destructive edits to individual audio clips work well for minor edits you want to be permanent, like removing pops or noise. Both Final Cut Pro and DVD Studio Pro let you make destructive edits: control-click on an audio clip, and choose Open in Editor from the contextual menu. Soundtrack Pro opens the audio automatically, and once you're done editing, Soundtrack Pro updates all saved changes in the other application without any importing or exporting. Even better, from Final Cut Pro you can automatically edit a file with AppleScript, via the Send To: Soundtrack Pro Script command.

Non-destructive edits save all your changes as a Soundtrack Pro project, so you can return to your audio whenever you want to make further adjustments. For individual clips, you can make non-destructive edits to clips sent to Soundtrack Pro from Motion and Final Cut Pro. (From Motion, select Edit: Send Audio to Soundtrack; from Final Cut Pro, control-click a bit of audio and choose Send To: Soundtrack Pro Audio File Project.) As with destructive edits, your changes are automatically updated in the other application. You can keep switching back and forth between Motion, Final Cut Pro, and Soundtrack Pro without ever importing or exporting, making this feature addictive for people who tweak their audio obsessively.

For more sophisticated multi-track editing, Final Cut Pro can also export to a multi-track project. This does require that you reimport the saved Soundtrack Pro project back into Final Cut Pro once you're done, though that makes sense given that this feature is intended for extensive editing. By optionally embedding video and audio content in both Final Cut Pro



So many choices. You can play back multiclip in either 4-quadrant, 9-quadrant, or 16-quadrant views.

and Soundtrack Pro, you can use this feature to send an audio project between the person doing the video editing and the person doing the sound editing, even if they're in different locations.

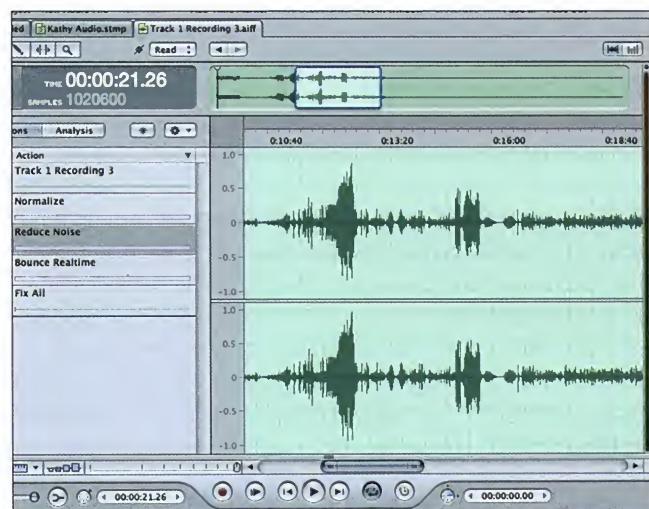
All these features work seamlessly in practice, though you'll want to make sure you're running the latest versions of the Final Cut Studio applications; a few bugs in the initial release have been corrected.

The number of different options and slight differences between each of the Final Cut Studio applications could easily confuse users, however. Apple could make their integration much friendlier by fully standardising options and menu labels across all the applications and better explaining the workflow differences in the documentation.

Australian Macworld's buying advice. Soundtrack Pro strikes a good balance between the needs of musicians, video editors, audio editors, and multimedia pros. There's no easier or quicker way to perform day-to-day audio-editing chores, repair sound problems, design sound, match audio to video, or automate sound-asset management, on either a Mac or a PC. It makes an ideal complement both to Final Cut Studio and to digital audio workstation tools such as Apple's Logic Pro and Digidesign's Pro Tools. While the number of integration options is initially a bit confusing, Soundtrack Pro's deep integration with other Final Cut Studio applications makes it a must-have for video production. Its streamlined audio features will make it desirable for music produc-

tion, as well, especially in combination with a full-featured workstation. Any one of its key features – the sound-effects library, the extensive collection of effects and audio-repair and -editing tools, or looped video scoring – would justify the program's price, but Soundtrack Pro gives you all of them in one package.

Look it in the Interface. Soundtrack Pro sports a streamlined interface that's similar to Apple's other pro apps. The ingenious Actions pane at left lets you adjust, reorder, and A/B (compare the new sound with the unaltered original) each edit you make, non-destructively.



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Motion 2

Puts the moves on the competition

ONE of last year's most eagerly anticipated products for Mac-based video and film producers was Apple's Motion. Offering the promise of real-time motion graphics with an easy-to-use interface and a low price, Motion 1.0 provided video editors and motion-graphics pros with an excellent alternative to programs such as Adobe After Effects. Motion 2 builds upon the original program with some very important new features, including improved performance, support for high-bit graphics formats and astonishingly simple After Effects integration. The result is a package that lets you crank through your motion-graphics chores with tremendous speed.

Motion graphics, not compositing. A curious thing about the original Motion was that, for all its hype, the program didn't seem to be widely adopted. Perhaps some people couldn't justify buying Motion if they already had a competing product, and truly, working with the program does seem like a luxury.

Whatever the reason, even though you may not seem to need Motion, you should try it anyway. With its incredible speed and flexible interface, you'll find that it can drastically change and accelerate your post-production workflow.

Motion is not a full-blown compositing app designed to compete with the likes of After Effects or Autodesk's Combustion (for that, Apple makes Shake). Instead, it's designed to be an exceptional complement to any of those products.

Like a compositing program, Motion lets you layer still images and movies to create animated composites. However, Motion doesn't provide many of the features that professional compositors need, such as motion tracking and stabilisation, painting and advanced rotoscoping tools, and a varied assortment of keying tools.

It does provide extremely simple tools for creating the animation and effects that motion-graphics pros rely on. From flying text to sophisticated particle effects, Motion lets you create complex motion-graphics choreography and effects with much greater ease, and in much less time, than you can with its compositing competition.

All real-time, all the time. Motion's interface remains largely unchanged from version 1. It's configured like any video-compositing or -editing program, with a large preview window and well-designed browsers for managing media, effects, and plug-ins.

Motion provides several different ways of working, depending on how much control and finesse you want to impart on your creations. Using the simplest approach, you can drag media elements directly into the Canvas monitor to add them to your current composition. To create animation, you can drag a behavior from the program's Library directly onto any media element. Behaviors come with their own Dashboard control panels (like the Dashboard palettes in iPhoto, not to be confused with OS X Tiger's Dashboard feature) that allow for easy configuration and customisation. Thanks to these Dashboards, you

won't have to dig through a dozen palettes or nested items in a timeline to find the parameter you want to change.

With these simple drag-and-drop operations, it's possible to create complex animations. However, Motion also provides a full-blown timeline and keyframing interface that lets you easily tweak timing and parameters. There's also a hierarchical Project Pane, which makes managing projects easy.

Apple improved Motion 2's keyframe editing by adding editable velocity curves. Function curves are a familiar, welcome addition to Motion's array of keyframe-editing options, and they make it much easier to script the velocity of a layer.

Motion's editing interfaces are extremely well designed, but what makes working in Motion such a pleasure is its real-time playback. Because Motion offloads its rendering tasks to the graphics processing unit (GPU) of your video card, it boasts exceptional rendering speed. You can loop your animation and tweak parameters, add new layers, add or delete behaviors, correct colour, move keyframes – basically any type of edit you want – and your animation will update immediately. Whereas a normal animation program requires you to visualise what you want, set parameters, and then wait for a lengthy rendering process to see if you got it right, Motion lets you work by feel. Sketch out an animation and begin playing it – and while it's playing, you can refine and tweak it and get immediate feedback. Working in real-time frees you to explore more options and to experiment.

Augmenting this real-time control is Motion's new MIDI behavior, which lets you assign any filter or parameter to any type of MIDI controller. This allows you to configure a MIDI controller to "play" Motion in real time using buttons and dials, providing you with the type of control that you normally get only from a dedicated hardware device.

Faster Motion. In Motion 2, the program's performance has been dramatically improved – and version 1's was no slouch either. On a dual-2.5GHz Power Mac G5, Motion 2 is as much as ten times faster than its predecessor. Because Motion exploits your computer's GPU, the better the video card you use the better the program's performance.

In addition to the performance boost, Motion 2 adds welcome support for 16- and 32-bit float media (a high-end colour space critical to motion-picture work), making Motion suitable for high-end HD and motion-picture work.

New tricks. In addition to behaviors, Motion 2 packs more than 100 hardware-accelerated filters, including a handful of new ones.



Replicate this.
Motion 2's Replicator Dashboards let you create complex, geometric, repeating patterns using a single graphic element and a few simple parameters.

Most notable among the new filters is Basic 3D, which lets you spin any layer. There's a way to change pitch, yaw, and rotation, but you can also alter the scale of an object to simulate z-axis movement, and change the perspective to simulate different focal lengths. Motion still lacks a true 3D environment – you can't set multiple cameras or move objects within 3D space – but when combined with basic 2D motion, the Basic 3D filter allows you to simulate many of the 3D operations and movements that you'd get in a true 3D compositing program.

Other new filters include Extrude, which makes a 2D element, such as text, appear to be 3D by rendering a 3D extrusion of the object (note that this doesn't create a true 3D shape – the layer will still appear flat if you try a 3D rotation of it); and new Caustics and Membrane generators for creating animated patterns.

Motion 1 had excellent particle filters, and Motion 2 builds on these with dozens of new particle presets that give you a huge assortment of natural and stylised particle effects.

Though Motion 1 shipped with an impressive assortment of filters, it was not always compatible with After Effects filters. Version 2 has improved on the program's After Effects support, but more significantly, Apple has released a plug-in API that allows third parties to create FxPlug filters – Motion-compatible plug-ins that can take advantage of the program's hardware acceleration and unique interface elements. Noted plug-in vendors such as Zaxwerks, dvGarage, and Boris have already announced Motion plug-ins. This is a boon for people who want

to use Motion but are dependent on specific third-party plug-ins. Motion also now supports third-party Image Unit plug-ins, based on Tiger's Core Image and Quartz technologies. Image Units are rapidly gaining in popularity.

The Replicator. One of the trickiest tasks for a motion-graphics artist is to create and choreograph the textual elements required for many animations. Simple flying text is not enough for today's motion-graphics aesthetic; you need to have cool flowing textures and animated environments for your text to fly through. Motion 2's Replicator facility makes creating such textures and designs very easy.

You can apply a Replicator to any shape, whether it's a still-frame image or a movie. Replicators automatically create multiple instances of your source object, and the Replicator Dashboard provides full control over how many instances will spawn, and how they will be distributed and scaled across the screen. You can then embed other behaviors alongside the Replicator to create complex moving patterns of repeating elements. From natural, flowing textures to repeating geometric patterns that look like they came from a Spirograph toy, the Replicator provides a simple way to create mammoth animation complexity from a single shape with a few simple parameters.

Because motion-graphics work often relies on good textural background elements, the Replicator is a great addition to Motion's tool set.

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Integrated Motion. Apple says that Motion is designed to complement Adobe After Effects, but version 1 didn't provide any integration features. Apple has more than made up for that with version 2.

If you're using After Effects 6.5, you can place Motion project files directly in your After Effects compositions. After Effects treats a Motion project file as it would any other movie file, because QuickTime acts as a bridge between After Effects and Motion's rendering engine. When After Effects plays the Motion project file, QuickTime takes care of rendering the file on-the-fly using Motion, and passing the results back to After Effects.

The Edit Original command in After Effects will open your Motion clip in Motion, where you can edit it. When you save it and return to After Effects, your Motion-generated graphics will be automatically updated.

This is an exceptional integration feature that should remove any workflow concerns that After Effects users may have about adding Motion to their tool set.

Australian Macworld's buying advice. Motion 2 is an excellent motion-graphics tool. Sure, it'd be nice if it had a real 3D environment and some motion-tracking and -stabilisation controls, but these are minor complaints that don't diminish the program's incredible performance and workflow capabilities. Motion isn't an After Effects killer, but it can replace After Effects for many motion-graphics and compositing tasks, and it does so with a working environment that is tremendously superior.

DVD Studio Pro 4

Adds HD support and distributed encoding

OME household renovations add cosmetic niceties, such as a new decor. Other upgrades, such as a new roof, may not add visual appeal but are nevertheless important investments for the future. DVD Studio Pro 4 falls into the second category.

Last year's DVD Studio Pro 3 offered some gorgeous new menu-design and slide-show options. The enhancements in DVD Studio Pro 4 are less cosmetic and more foundational. Because of the nature of DVD Studio Pro 4's improvements, this upgrade, while excellent, may not be a must-buy for DVD Studio Pro 3.X users.

An (almost) familiar face. DVD Studio Pro 4 looks and works the same way its predecessors do. You can work in any of three authoring modes – Basic, Extended, and Advanced – which provide varying levels of control over the authoring process.

If you've used DVD Studio Pro 2 or 3, you'll feel at home with version 4, but your existing projects might not. Apple changed the way DVD Studio Pro renders text in version 4, and when you open a project from an earlier version, its menu text may require formatting adjustments.

Because of this annoyance, I don't recommend switching to version 4 while you're in the middle of a project you started with an earlier version. Indeed, if you have complex projects created



Designing discs. DVD Studio Pro 4 lets you mix and match HD and SD content in the same disc. Here, a main menu contains buttons that, when pressed, play either the SD or the HD version of a movie.

in an earlier DVD Studio Pro version, it's smart to keep the older version installed in case you need to burn additional copies of a project or modify your work.

Unfortunately, Apple makes it difficult to retain this critical tie to your older projects. When you install DVD Studio Pro 4, the installer replaces any previous version. (This occurs with other members of the Final Cut Studio family, too.) It seems possible to retain the older version of DVD Studio Pro by renaming its application icon before installing version 4, though Apple discourages doing so. DVD Studio Pro 4's product manager told me that the only Apple-recommended method of retaining an older version is to install the new version on a separate startup partition or hard drive – or on a different Mac.

Apple's documentation should mention this. If you've created large projects in earlier DVD Studio Pro versions and you anticipate needing to access them again, plan your upgrade strategy carefully: either install DVD Studio Pro 4 on a separate startup drive or partition, or allocate time to tweak your old projects for DVD Studio Pro 4.

HD for the few of us. The most forward-looking addition to DVD Studio Pro 4 is support for high-definition (HD) video. DVD Studio Pro 4 supports HD from several perspectives. For one, you can encode HD video into standard-definition (SD) format, creating conventional discs that will play in all of today's DVD players. This is similar to how iDVD 5 handles HD video, and it's the most sensible approach for content producers who are shooting in HD but need to deliver projects in a format that most people can actually watch.

If you care to tread the bleeding edge, you can create HD-DVDs by encoding your HD video in one of two compression formats: MPEG-2 or H.264. The latter format is the new MPEG-4 variant that's supported by QuickTime 7. It's also part of the HD-DVD specification, one of several competing standards for high-definition DVDs.

There's just one problem: no current consumer DVD player can play back HD-DVDs. Manufacturers have shown prototypes at conventions, but you won't find any players at your local Retravision. If you burn an HD-DVD, there's just one place you can play it: on a Power Mac G5 (not on a Power Mac G4 or any PowerBook) running OS X 10.4 and Apple's DVD Player 4.6.

High-definition DVD players may not be common today, but DVD producers who want to be prepared for the future can start now. You can shoot and edit in HD, and deliver mainstream DVDs in SD. When HD becomes mainstream, you can swap out your SD assets for HD versions, and easily rebuild your project.

DVD Studio Pro 4 also makes it easy to create hybrid discs that contain the same content in both SD and HD formats. Current DVD players simply ignore the HD content. (Of course, HD video will take up a significant amount of space on a disc, making less available for SD content.)

Preview of tomorrow. About those HD discs that play only on certain Macs: they look spectacular. Viewed on an Apple Cinema HD Display, they provide an enticing look at the reach-out-and-touch-it clarity that tomorrow's HD players will provide.

DVD Studio Pro 4 adds a welcome addition to its simulator mode, which lets you test menus and preview your DVD. If you connect a second Cinema Display to your Mac, you can have DVD Studio Pro route its simulator preview to that display. This provides a glorious full-screen preview of HD content.

You can also connect an analogue monitor for previewing if you have a PowerBook, adapter, or video card with an S-Video output. If you connect a Dolby decoder to your Mac, you can even preview surround sound.

Fine-tuning. DVD Studio Pro 4 is more tightly integrated with Apple's Motion than it used to be. If you use Motion to create motion menus and transitions, you can set markers in Motion 2 that tell DVD Studio Pro 4 where to loop a menu or switch a transition.

DVD Studio Pro 4 also adds a VTS (Video Title Set) editor. If you're creating complex projects containing numerous scripts and menus, you can use the VTS editor to control how the DVD's data is organised on the disc, thus minimising delays when a user navigates the disc.

DVD Studio Pro 4 performed well in my tests, but it shares a bug with version 3: lengthy delays occur when you use the arrow keys to nudge the position of multiple buttons on a menu. Apple is aware of the problem but hasn't announced a fix. (The problem persists in DVD Studio Pro 4.02, an update that fixes a variety of other bugs.)

Australian Macworld's buying advice. DVD Studio Pro 4 is jaw-dropping value, offering features that even five-figure DVD-authoring systems can't match. If you're setting up your first DVD-authoring system, look no further.

Should DVD Studio Pro 3 users upgrade? If high-definition video isn't on your radar, consider sticking with version 3, especially if you don't need the VTS editor, Surround Sound preview, and other version 4 enhancements. For producers of workaday DVDs – training videos, weddings, and other events – DVD Studio Pro 3 works just fine.

For independent filmmakers working with high-definition video or Surround Sound, and for game developers creating complex scripts and interactivity, DVD Studio Pro 4 is a winner. It's a full-featured tool for creating the most-complex DVDs – and a great way to prepare for the age of high-definition DVD. 



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	Captain FTP 4.2	Transmit 3.2	Fetch 5.0.1
■ Type	File-transfer utility		
■ Rating	1½	1½	1½
■ Pros	Bidirectional synchronization; virtual folders; scheduled transfers; file and address book sharing	WebDAV support; DockSend; linked folder navigation; column view; Automator actions; excellent AppleScript support	AppleScript recordability; simple, clean interface; graphics editing via GraphicConverter on remote server; automatic passive mode
■ Cons	Nonstandard interface; confusing bookmark feature; limited AppleScript support; several minor bugs	Doesn't edit non-text files; no hierarchical list view	No spring-loaded folders or column view; no drop-box upload feature
■ RRP	\$US25	\$US30	\$US25
■ Publisher	Xnet	Panic	Fetch Softworks
■ Distributor	Available online	Available online	Available online
■ Reviewer	Joe Kissell		
■ Hot links	captainftp.xdsnet.de	www.panic.com	www.fetchsoftworks.com

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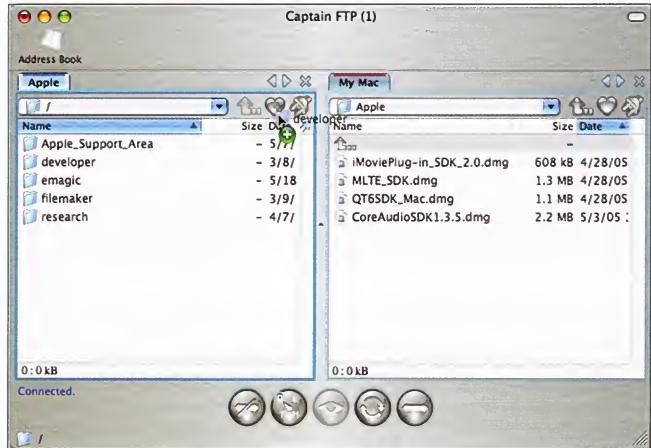
Updates offer easier, more flexible file transfers

WEB browsers are good at downloading individual files, and e-mail programs are good at sending relatively small files to another person. For heavier-duty file-transfer tasks, such as uploading batches of files for a web site, only an FTP (File Transfer Protocol) program will do. In recent years, the number of such programs for OS X has increased, as have the capabilities we've come to expect from them. The latest crop of updates – including Panic's Transmit 3.2, Xnet's Captain FTP 4.2, and Fetch Softworks' Fetch 5.0.1 – adds new features and Tiger-specific interface enhancements.

All three programs support FTP and its secure counterpart, SFTP (which uses SSH, or Secure Shell). They let you preview text or graphics files stored on remote servers, edit remote text files using several text editors, and can mirror the contents of any local folder to a server folder or vice-versa. While all three did some things well, Transmit's feature set and interface set it apart.

Transmit 3.2. Transmit, which has a well-deserved reputation for innovative interface design, uses a simple two-pane browser window, while optional Safari-like tabs can encompass both local and remote panes. Either pane can appear in Column view. Better

Playing favourites. To bookmark a folder in Captain FTP, drag it to the heart icon — but be sure you've added the server to your address book first.



yet, Transmit 3.2 can link navigation of local and remote folders so that moving to a higher or lower-level folder in one switches to the corresponding folder in the other. Transmit also offers spring-loaded folders. All these navigational features are wonderful, but they left us wishing for one more: a hierarchical list view like the Finder's.

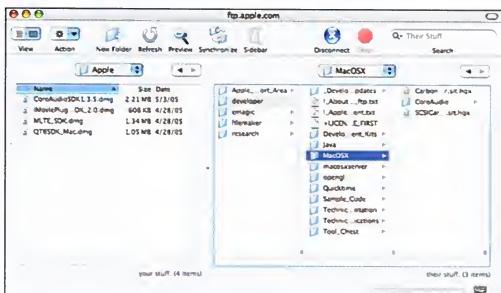
In addition to FTP, SFTP, and FTP over SSL (Secure Sockets Layer), Transmit now supports WebDAV (Web-based Distributed Authoring and Versioning, with optional HTTPS, or secure HTTP), making it especially useful for web designers. Besides enabling users to edit text files with an external application, Transmit now includes a built-in text editor for quick, on-the-fly changes.

Transmit offers a Tiger Dashboard widget for drag-and-drop uploading to a remote folder, and takes this concept even further with a feature called DockSend. When you configure a bookmark with a local folder path and enable DockSend, whatever you drag from that local folder onto Transmit's Dock icon is copied to the bookmarked location on the remote server. The result is that a single Dock icon can take the place of numerous drop-box icons.

Transmit shows remarkable attention to detail, from its zoomable Preview window to its thorough AppleScript dictionary. In my testing, it was stable, quick, and reliable. It fell short of perfection only because of a few minor missing features found in other FTP clients – the capability of editing non-text files stored on a server (coming in a future version, according to Panic), scheduled file transfers, two-way mirroring, and a hierarchical list view.

Fetch 5.0.1. Fetch, which was the very first graphical FTP client for the Mac, received a much-needed user interface update with version 5.0, putting frequently used commands on a toolbar along with a Back button and a pop-up menu showing recent folders. It still uses a single-pane window that shows only the contents of the remote server. This results in a simple, uncluttered interface, but makes it slightly harder to see local and remote folders side-by-side, since you must use a Finder window to show the local files. You upload or download files using drag-and-drop or the Put (upload) and Get (download) buttons. Navigational niceties such as spring-loaded folders or column view are still missing in this version, however.

In addition to FTP and SFTP, Fetch supports secure connections using the Kerberos authentication protocol; it also works with a much wider range of proxy servers than the other programs we



Familiar face. Transmit can show the contents of local or remote folders in column view just like the Finder, making navigation easier

reviewed. It does not, however, offer SSL-encrypted connections at this time. That feature is slated for a future release.

Unlike Transmit and Captain FTP, Fetch currently has no facility for creating drop-box icons to upload files to frequently used locations. On the other hand, it offers AppleScript recordability, so creating your own drop-box application would not be difficult.

Fetch is the only program in this group to offer automatic file compression on upload (in your choice of Gzip, StuffIt X, Gzipped Tar, and Zip formats), a very useful feature. It also toggles passive mode automatically rather than forcing you to figure out the setting by trial and error; all FTP clients should do this. In addition opening remote text files with an external editor, Fetch now lets you edit graphics directly on the server (using GraphicConverter). This release added a number of nice touches, too, such as thorough and well-written online documentation and plain English error messages that offer problem-solving advice.

Fetch is positioned as a simple program for people who don't wear propeller beanies and just want a reliable and flexible FTP tool. It meets that need well, although Fetch's simplicity puts it at a small disadvantage compared to the richer feature set of comparably priced programs.

Captain FTP 4.2. Captain FTP 4.2 is as competent as any FTP client at transferring files, and this new version adds a few useful new features. But the program remains hampered by an odd interface with nonstandard icons, controls, and procedures. For example, the two-pane window seems logical enough – one pane each for local and remote volumes. But because either pane can represent the remote server and it's not always obvious which one that will be, it's all too easy to transfer files in the wrong direction by mistake.

The program supports FTP, SFTP, and FTP over SSL. A new Segmented Download option (for FTP only) attempts to make

transfers faster by downloading a file in multiple segments simultaneously. Our tests showed mixed results, however. In most cases, segmented downloads took slightly longer than conventional downloads because of the time required to reassemble the pieces. A built-in server enables other Captain FTP users to connect to your machine for secure, private, file sharing. (You can also share your Captain FTP Address Book with other users.) This is intended to facilitate collaboration among group members in multiple locations, but offers only minor advantages over using OS X's built-in SFTP server (activated using the Remote Login option in the Services section of the Sharing system preference pane).

Synchronisation options are flexible, and include two-way mirroring (making the contents of local and remote folders identical, even though both may have had changed files). Unfortunately, the synchronisation feature is somewhat confusing, and does not warn you if a file has changed in both local and remote folders.

More frustrating was Captain FTP's bookmark feature. To bookmark a folder, you must drag it to the unlabeled heart-shaped Favorites icon. But this works only if you've already listed the server in the program's Address Book manually – and if you've assigned it a name without any periods.

If you can get past Captain FTP's unusual interface, you'll find that it gets the job done. Its file transfers are generally fast and reliable (even without segmented downloads). Although it makes only a few commands available via AppleScript, it does offer a drop-box feature called Virtual Folders. It also includes a scheduling feature called Automation Manager, which enables you to transfer files automatically at a fixed time or a repeating interval. Overall it's still less capable, and harder to use, than Fetch, which costs the same.

Features and interface. Beyond basic functionality, Fetch and Transmit stand out as having a greater number of truly useful features, plus intuitive interfaces – unlike Captain FTP. Fetch is simpler, while Transmit is cooler and more cutting-edge. Although Captain FTP, like Transmit, supports spring-loaded folders, Transmit's column view and linked folder navigation are outstandingly helpful. (Fetch could benefit from a few more navigational aids.)

As for automation, Captain FTP has very limited AppleScript support, an area where the other two excel – Transmit also includes Automator actions for uploading, downloading, and synchronising files. Fetch offers AppleScript recordability (in which a sequence of actions can be recorded and automatically saved as a script), a rare commodity even among applications with otherwise good AppleScript support.

Australian Macworld's buying advice. All three applications can get your files from point A to point B successfully, but they differed greatly in convenience features and ease of use. Despite having some unique capabilities, Captain FTP 4.2 was the most cumbersome of the three; Transmit 3.2 and Fetch 5.0.1 offered smoother, more natural operation. Fetch is no slouch, but Transmit gets the nod for a greater breadth of features and a beautiful design that makes it a pleasure to use. ↗



Here, boy.
Fetch's single-pane window puts commonly used commands, such as View (to preview a file) on the toolbar.

■ Type	Music-notation package
■ Rating	4 1/2
■ Pros	Real-time notation speeds notation entry; auto-harmonisation and human playback features are effective learning tools; built-in software synthesiser lets you hear your work-in-progress
■ Cons	Help can be confusing
■ OS X	10.3 or later including Tiger
■ RRP	\$99
■ Publisher	MakeMusic
■ Distributor	The MIDI People 02 9542 4105
■ Reviewer	Lee Sherman
■ Hot links	www.ausmidi.com

Finale Songwriter 1.0

Brings pro tools to novice composers

APPLE'S GarageBand has made child's play out of music sequencing. Traditional composers, arrangers, and educators don't need its recording, editing, and mixing features – what they need is notation software that allows them to get the ideas in their head onto the printed page, and quickly.

MakeMusic's Finale Songwriter 1.0 is aimed at this kind of person, combining page-layout and music-sequencing features and emphasising complete control over every aspect of a printed score. What separates Songwriter from traditional notation programs is the flexibility with which you can enter notes and the ability to hear the score performed as you are composing it.

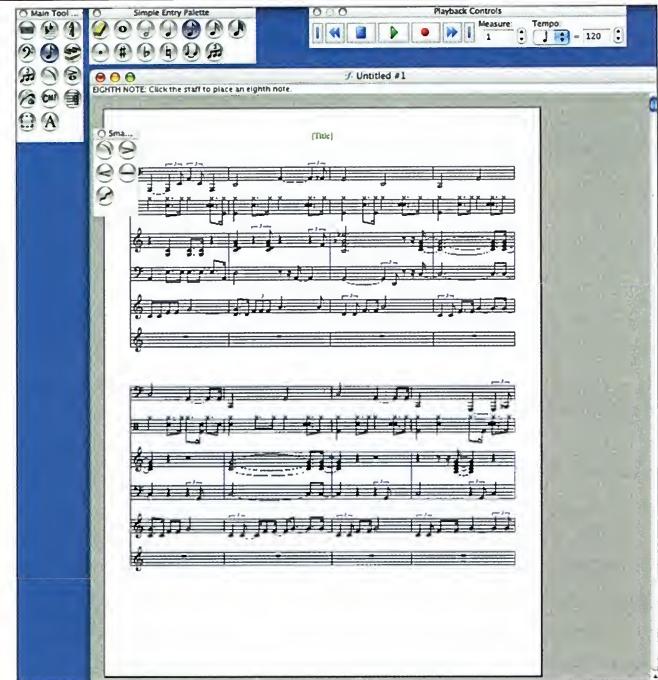
You can start with a blank sheet or use the Setup Wizard to guide you through the process of naming your score, choosing instruments, and selecting tempo and time signatures. Then, you can enter notes via MIDI keyboard, mouse, or computer keyboard on up to eight staves.

You can perform most data entry with tool palettes. The Simple Entry palette makes entering notes as fast as entering words in a word processor, with keyboard shortcuts for choosing notes and note values, rests, accidentals, ties, and so on. You can easily enter lyrics, guitar tabs, expressions, and articulations.

Of course, you can do almost everything I've described so far with pen and paper. Finale Songwriter's real-time transcription capability (a feature once found only in top-of-the-line notation packages) really sets Songwriter apart. This feature – called HyperScribe – managed to keep up with my playing, entering notes, and chord progressions nearly as fast as I could perform them. I tried to stump the software, throwing up seventh chords, ninths, augmented, and diminished chords, but it did not balk.

Variations on a theme. You can try out your song in any tempo and transpose it to any key. Auto-harmonise, a feature adopted from PG Music's Band-In-A-Box, can enrich your melodies with harmonies based on the chord symbols in your score.

Finale Songwriter also includes a SoundFont, a sample-based software instrument that can play back your score with any of 128 instruments. The instruments sound OK – but they are General MIDI instruments, which are relatively low-fidelity sound samples that don't come close to the kind of realism available with more professional notation programs.



Tools of the trade. Finale Songwriter provides a number of palettes for entering notes and note values, rests, articulations, and dynamics into your score.

Finale Songwriter's Human Playback function interprets articulations, dynamics, hairpins, and other markings in order to play back the music in a particular style such as classical, baroque, or jazz. The software includes drum grooves in various styles for you to add to your score.

While the PDF manual is handy, I found the QuickHelp and QuickStart videos confusing. The videos are recorded in Finale, not Finale Songwriter, and they show screenshots from the Windows version.

When running the software in OS X 10.4 (Tiger), a bug prevented the music fonts from appearing correctly. (The fix was to delete a cache file in /Library/Caches called com.apple.ATS.) MakeMusic has also posted an updated font installer on its web site, which corrects the problem.

Solid, basic tools. Finale Songwriter provides most of the basic tools you need to compose and publish music, at a price that is hundreds of dollars less than the top-of-the-line Finale. So what's the difference? Finale provides higher-quality instruments, including the ability to use third-party instruments and to scan printed sheet music. It also facilitates plug-in support and more advanced notation features, including the use of unlimited staves and non-standard key signatures.

Just as GarageBand provides a stepping stone to the pro functionality in Apple's Logic Pro, time spent learning Finale Songwriter won't be wasted as you move up the scale to other products in the Finale family.

Australian Macworld's buying advice. Finale Songwriter 1.0 succeeds in providing traditional entry-level composers with the tools they need to realise a final printed score. The flexibility with which you can enter notes and the quality of the final output makes it a clear choice over pen and paper. ↗

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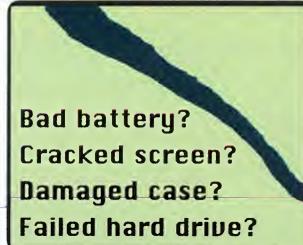
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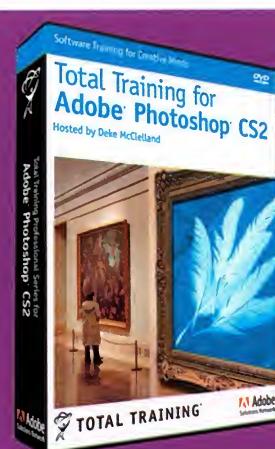


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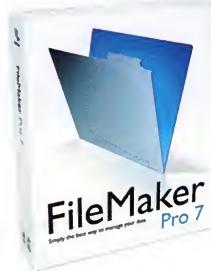
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Something to chew on.

By Alex Rieneck.

**Hot Links**

www.symantec.com/
 Norton Anti-Virus for Mac, if you want it
www.obsoletecomputermuseum.org/
 Where old machines go to die

Bring out your dead

It is really quite easy to have a cheap laugh when you read that people in the United States (where else) have apparently taken to throwing their (mostly functional) computers out with the garbage simply because they have become infested with spyware. Now, everybody knows that a machine with a bad case of malware is not really "dead". After all, the fans still whirr, the hard drives still click, the screen lights up and Windows (it is always Windows) still sort of functions.

The computer, you see, is not dead — it is just very sick. More than that, it can be cured! Except that it is getting thrown out.

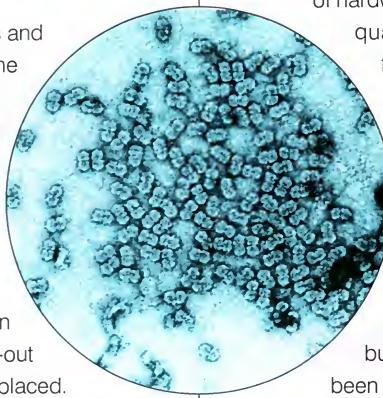
Anyone who has a clue how to remove spyware from a Windows box considers this to be a fine example of the baby being thrown out with the bathwater. It is also a very clear indicator as to the passing of another milestone in the evolution of machines and a pointer towards the way that the market is changing.

The most noticeable fact is that — for all intents and purposes — software and hardware have become one. People apparently no longer differentiate between one aspect of the machine and another. When the computer market was immature, the average user would replace individual hardware components when they failed, and would replace the whole machine if the specific part was major enough — or expensive enough — to warrant the upgrade. In other words, a broken network card would be replaced, while a burned-out motherboard might result in the machine being replaced. Software, though, was always repaired since (aside from it being a matter of pride that the user knew what was what — or had friends or relatives who did) software was "free" and even more importantly, it was all still new enough to be interesting and fashionable.

Things have changed though, now the market has matured. Hardware component prices are pretty close to rock bottom, meaning that entire machines are now cheaper than the single components of several years ago. This makes the temptation to avoid repairs and upgrade to a whole shiny new machine far stronger.

More importantly attitudes have also changed. Broken computers are no longer even slightly novel or interesting to anyone other than paid professionals or the occasional eccentric. More telling than that, every last drop of helpful has been wrung out of all known relatives and friends. Worldwide.

So nowadays, the computer illiterate among us are finding machine repairs run expensive, especially considering that the software compo-



nent of any fix now has to be bought, and at retail prices. When you think about it the, cost of a copy of Norton Anti-Virus is about ten percent of the price of a whole new computer, which will most likely have it preinstalled for "free". More importantly, that shiny new computer will already work, out of the box.

As far as that goes, if the shiny new computer is a Mac mini, which does not even *need* Norton, the deal is even better. All this means that the numbers alone add up to a salient reason to replace broken machines completely, and that ignorance has made all non-functional machines equally broken. Software and hardware are now distinguishable only to the knowledgeable. Computers have become appliances.

So it looks like Macs and Wintel boxes have both arrived at the same spot via wholly different paths. Macs have become a seamless blend of hardware and software sold at a premium as if they were quality whitegoods. Wintel on the other hand has followed the marketing model of the pop-up toaster and pursued low prices and disposability at the expense of all else — creating a breed of machines that no-one really likes or trusts, but everyone has one of. I guess you could say that Apple did it on purpose, and Wintel achieved it unexpectedly as a result of market forces.

Despite all the drama in the media it's arguable that malware in all its forms isn't actually bad for business. In fact the security and virus "wars" have been among the few bright lights on the playing field of a

thoroughly mature market. With everything from virus checkers to firewalls costing the user money and indeed largely causing the invention of the "software by subscription" model, malware appears to be mature — in that the virus-like softwares are causing the death and replacement of machines. In a place where once the evolution of games and major software suites caused machines to evolve, now it can be said that it is actually malware that drives the market.

No statistics that I have seen show the percentage of people who have simply abandoned computers altogether in response to these forces, but it is obvious that Apple is in an historically enviable position. Right now.

Just nobody cough or anything. ↩

Alex Rieneck has been a technology commentator since the days of the bone abacus.

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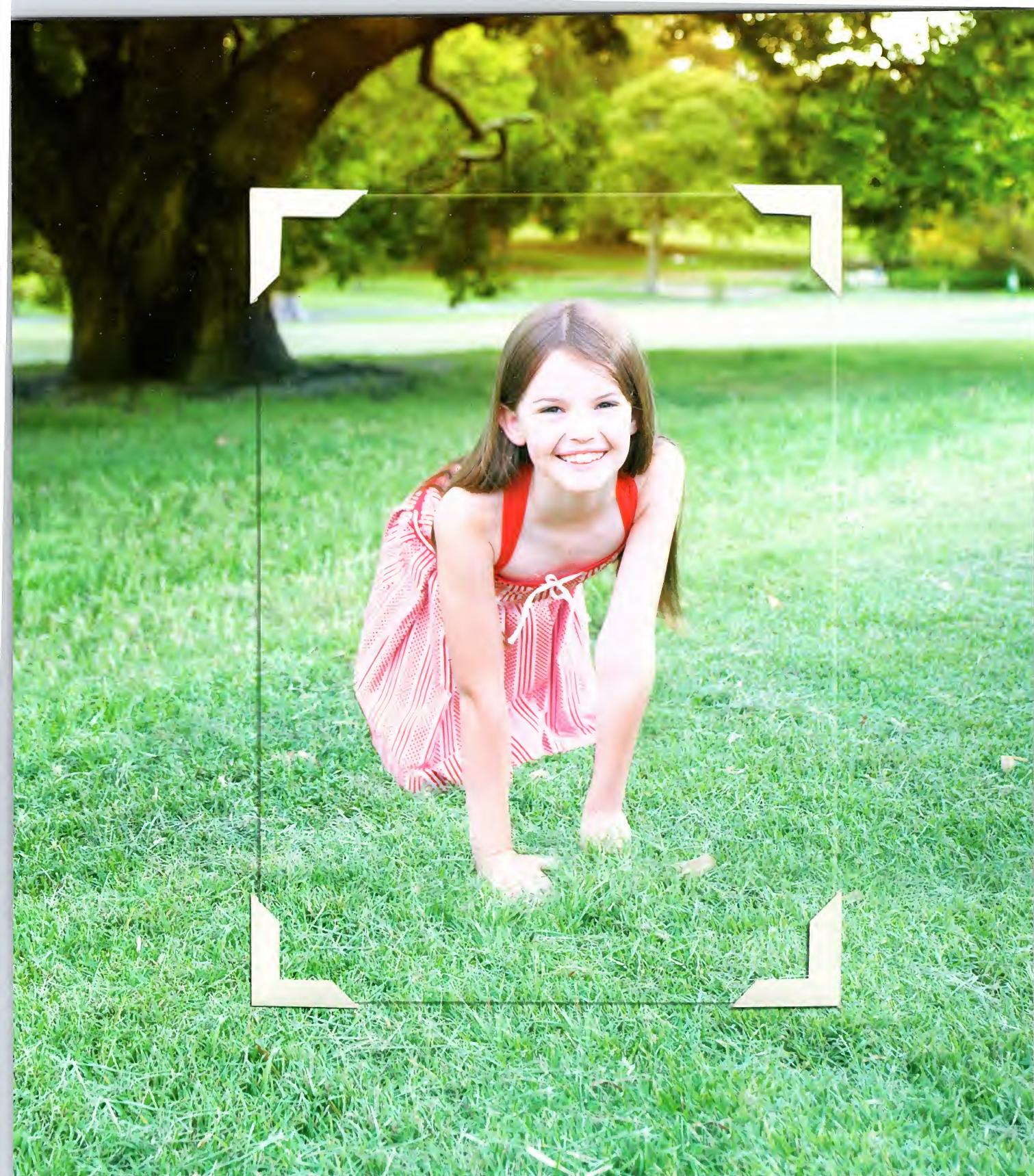
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